Musical Courier

DECEMBER, 1960 35 CENTS

MUSIC AROUND THE WORLD
1880 1960

- ORGANIZED AUDIENCE CONFERENCES HELD IN NEW YORK
- NEW PRODUCTIONS IN OPERA, CONCERT & BALLET
- CASTING & CONTEST OPPORTUNITIES
- THEATRE SHOWCASE

PHOTO: EUGENE COOK

VRONSKY [illegible] BABIN

CHRISTMAS MUSIC PEALS OUT IN MANY TIMBRES, INCLUDING THE BASS DRUM

SINCE the first Christmas Eve when angels bent close to earth to "touch their harps of gold," music has been part of the pageantry surrounding the holiday. At this time of year, shoppers hurrying from store to store hear the strains of familiar carols over the traffic's noise.

Among other groups at Christmas the Salvation Army seeks to bring joy to all corners of the community—to the sick, to the distressed and especially to children. And music accompanies almost all of the giving.

The first Salvation Army band was formed in 1878 in England quite by accident. A young captain stationed in Salisbury was bruised and beaten by mobs when he tried to preach in the open air. He had all but given up when help arrived from an unexpected source. A burly builder, Charles Fry, and his three sons offered their services as bodyguards. Builder Fry played the cornet and his sons played other brass instruments. When they joined the Salvationists as protectors, they brought along their horns and accompanied the hymn singing—and the first band was born.

In those days as today, brass band music was popular in Great Britain, particularly with the working people. It is no wonder that the evangelists, trying to reach the laboring class in the slums, should adopt the brass band. General William Booth, founder of the Salvation Army, saw the value of music in attracting people to outdoor meetings, and ordered his follows to learn to play instruments. The formation of its bands snowballed in the years that followed.

■ The big bass drum was not at first among the Salvation Army's musical "weapons." But as soon as Salvationists discovered how its booming enlivened outdoor meetings and inspired singing, the drum was seldom absent. In outdoor services the bass drum was turned on its side and used as a penitents' bench.

A drawing of the Biblical Miriam holding a timbrel or tambourine, an instrument of Old Testament times, reportedly inspired early Salvation Army lassies to add tambourines to the band. According to one account, their first appearance on the street "filled the devil with disgust and the newspapers with comment." The tambourine, jingling along with the hymn singing, also served conveniently as collection plate. Parades and marches are usually led by brigades of lassies swinging tambourines decorated with gay red, blue and yellow streamers.

Today there are 50,000 trained Salvation Army bandsmen around the globe. Some are officers, but most are members who work at regular trades or professions and pursue their "ministry through music" in their leisure time.

Long before the 76 trombones of Meredith Willson's "Music Man" marched onto the Broadway stage, a parade of Salvationists with their trumpets and drums inspired Willson to compose another song. Not as well known as "Seventy-six Trombones," but equally stirring, is "Banners and Bonnets."

As these bands pass through the main street of cities or along the cobbled alleys of the slums, they carry a message of joy in their stirring marches, or of hope in the words of familiar hymns.

Painting of the Nativity by a "follower of Scorenzo di Lorenzo" (Italian, 1440-1552-5). Above a triptych on the same subject by Adrian Isenbrant (Flemish,16th C.) Courtesy of Metropolitan Museum of Art.

Musical Courier

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Merry Christmas!

MUSICAL COURIER for eighty full years since 1880 has been the professional magazine devoted to the great musical artists, with the view of furthering their careers. Libraries throughout our country and abroad and governments have been and are still keeping on file all the copies of MUSICAL COURIER as reference.

Universities, Colleges, High School Libraries, United States Information Service offices in many parts of the world, as well as noted Colleges and Schools of Music, have multiple readership — some deans reporting to us by letter and verbally that each copy is read by a multiplicity of readers, by faculty as well as student body, who thus learn the news of the musical arts and artists around the world, which we report faithfully.

MUSICAL COURIER has been one of the greatest factors in keeping our musical culture alive and flourishing.

As a professional magazine, MUSICAL COURIER goes to the managers of concerts, operas, symphony orchestras and college concert managers — in short, everybody interested in presenting music in their communities. We stress the quality and multiplicity of our readership.

Advertisers desiring to reach our quality subscribers have profited and flourished over the years. Piano manufacturers and publishers, and recording companies, organizations such as Baldwin, Steinway and other major piano companies, and Magnecord at its inception, were advertised in our pages; they were endorsed by great performing artists such as Eleanor Steber, Van Cliburn, Mischa Elman and numerous others.

We are proud of our part in placing before our readership these quality products, the records, music and book publications so essential to their mutual welfare.

Our Teachers feature their Artist-students, who go on to make careers and who maintain musical culture in their own communities. And so the process goes on *ad infinitum*.

Our entire staff joins me in wishing the world of music a Merry Christmas!

Lisa Roma Trompeter

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December, 1960
Eightieth Year

Left to right, JAMES BROWNING, *Administrator, Metropolitan Opera National Council;* LICIA ALBANESE, *soprano of the company;* FRANCIS ROBINSON, *Assistant Manager;* ANN M. LING, *author. At right,* MR. AND MRS. WELDON POWELL, *hosts at the party.*

"Met" Opera Unit to Sing in Schools; National Council Hears Plans for 1964

A plan for the Metropolitan Opera to send out a group of its young singers in an abridged version of Mozart's "Cosi Fan Tutte" to appear free for the students in New York's public schools this season was announced at a dinner given on Nov. 17. The function was held at the West Side Y. M. C. A. in honor of the Lincoln Center for Performing Arts, now in process of construction, of which the Metropolitan will be one of the units. It was attended by some 450 leaders in the arts and other fields of activity.

The announcement was made by Anthony Bliss, president of the Metropolitan Opera Association, who said that this project entailed difficulties in the present opera house, but that these and other plans that the Association had in mind would be much facilitated when the new opera house was completed.

The speakers were headed by John D. Rockefeller 3rd, president of Lincoln Center, who pledged that the Center would cooperate to build a better West Side neighborhood "in terms not only of brick and mortar, but also in human values." Mr. Bliss was among ten speakers who reported on plans for their participation in the new project. These included William Schuman, president of Juilliard School of Music, who stated that the school would give dramatic training as well as its present musical and dance instruction when it occupied its new buildings in the Center.

■ The National Council of the Metropolitan Opera met in New York for its annual conference on Nov. 10 and 11. Events during the two days included a cocktail party at the home of Mr. and Mrs. Lewis W. Douglas; a piano rehearsal at the Metropolitan for Richard Strauss' "Arabella," a production sponsored by the National Council in the 1954-55 season, which has been revived this winter; and a champagne party in the Opera Club Room, with Gordon Hill and Mr. and Mrs. Weldon Powell as hosts, following the evening performance of "Nabucco," which was produced this season under the National Council's sponsorship. The scheduled events also included a Membership Meeting, with Mrs. Frederick K. Weyerhauser, of St. Paul, Minn., president of the Council, presiding. Speakers included John D. Rockefeller 3rd; John Gutman, Assistant Manager of the Metropolitan Opera, and Joan Wall, mezzo-soprano, and Gerard Johnston, who told details of the new Texaco-Metropolitan Opera Radio Network of 110 stations, including WOR, over which 20 performances will be broadcast this season on Saturday afternoons, beginning Dec. 3. Mr. Rockefeller said that the completion date for the new Metropolitan Opera House has been put back to May, 1964, the same month when the New York World's Fair is scheduled to open, of which the opera house "hopes to be a part." He said the main drawback in preparing the house is "not so much the financial problems, but the tremendous difficulty in putting the house on the drawing board" because of the complex and specialized nature of the edifice.

The National Council promotes nationwide participation in the development of the Metropolitan as a national institution. It established the national series of regional auditions to discover young singers and promote their careers, and it maintains the Central Opera Service, an informational exchange service for opera-producing organizations throughout the country.

Barbirolli to Conduct The Houston Symphony

Sir John Barbirolli will succeed Leopold Stokowski as chief conductor of the Houston Symphony Orchestra next season, but will retain the conductorship of some concerts with the Hallé Orchestra in Manchester, England. His appearances in Houston will consist of two periods of appearances in the late autumn of 1961 and the early spring of 1962. In Manchester he will lead the opening concerts of the season and the annual Christmas "Messiah" performance. It was announced in the British city that he would also appear as guest with the New York Philharmonic next season.

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Skrowaczewski And Paray Added To Guests With Philharmonic

Stanislaw Skrowaczewski, music director of the Minneapolis Symphony, and Paul Paray, music director of the Detroit Symphony, will each conduct two weeks of concerts with the New York Philharmonic during the four-week period originally scheduled under the direction of the late Dimitri Mitropoulos, it was announced by George Judd, Jr., managing director of the orchestra. The Pension Fund Concert on Dec. 18 with Sviatoslav Richter as soloist — which was also to have been conducted by Mitropoulos—will be led by music director Leonard Bernstein.

One of the principal works which Mr. Mitropoulos had scheduled for this period—Mahler's Symphony No. 3—will be given by Mr. Bernstein at the Easter Week concerts of March 30-31, April 1-2 in memory of the conductor.

Mr. Skrowaczewski, making his debut with the Philharmonic in the period Dec. 29-Jan. 8, has been heard in New York only in a special concert for an invited audience at the United Nations last Feb. 23. Mr. Paray will appear from Jan. 12 through 22 and will also lead the Brooklyn concert of the orchestra on Jan. 14.

RESURRECTION

A Sonnet in memory of Dimitri Mitropoulos

How swiftly fell this Grecian colonnade
In broken ruins, marble-like and still,
Amid the swirling dust of notes half-played—
Acropolis, upon an ancient hill!
How quiet now the once hypnotic hands
That wove their arabesques of wizardry;
Surely—somewhere—in halls of far-off lands
Those hands weave on in song and symphony,
And tho night falls, the gleaming colonnades
Burn on in splendor when the day departs;
So memories of music that he played
Shall flood the concert-chamber of our hearts
Until the great Mitropoulous at last
Emerges from the ashes of the past!

BETTY MINA

Mitropoulos Request Asks Fund To Commission Music

Dimitri Mitropoulos, who died in Milan on Nov. 2, left a written request that a fund be established in his memory for the commissioning of works from American composers, and suggested that the fund be administered by the New York Philharmonic Society. This was contained in a letter which the conductor left with Barton G. Hocker, his business adviser, who also was entrusted with the conductor's will.

Mitropoulos' body was cremated, according to his request, in Switzerland and the ashes were flown to Athens to be deposited in the Conservatory of Music there. A memorial service by the conductors and staff of La Scala Opera was held in Milan on Nov. 5. A group of Russian composers also sent a testimonial.

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INGE BORKH
Metropolitan, Vienna Operas
FLORIANA CAVALLI
LaScala Opera
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Opera and Concert
FRANCA DUVAL
Opera and Concert
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Rome Opera
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Paris, Metropolitan Operas
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Mezzo-Sopranos:

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MANAGEMENT NEWS

THEO F. GANNON AND LUBEN VICHEY (Right)

'Luben Vichey, President of National Concert and Artists Corporation and Civic Concert Service, Inc., has announced the appointment of Theo F. Gannon as Vice President and General Manager of Civic Concert Service, Inc. Mr. Gannon recently organized the Community Concert Association of Miami Beach, of which he has been president for the last three years. He was formerly with National Concert and Artists Corporation when the company was first organized as Director of its Radio Package Division. Other positions that Mr. Gannon has held include Assistant Program Director for the Columbia Broadcasting System, and Manager of the Symphony Orchestras of Cincinnati and Houston. He has served as Radio Television Director of the advertising firm of William H. Weintraub & Company, and written music and dramatic criticism for American and British publications.

Mr. Vichey recently announced the signing of a management contract with Thomas L. Thomas, noted American baritone. Born in Wales, Mr. Thomas has long been a prominent artist in recital and has appeared with leading symphony orchestras. His international tours have taken him to England, Australia, and throughout Europe and the U. S., and he has made a large number of recordings.

Mr. Vichey has also announced the signing of a management contract with Louisa de Sett, young American coloratura soprano. A Fulbright winner from Ohio, Miss de Sett made her Italian debut as Rosina in Spoleto, has sung throughout Italy, with the New Orleans Opera, and in November was engaged for the role of Oscar in "Un Ballo in Maschera" with the Philadelphia Lyric Opera.

■ Michael Podoli has announced the signing of **Howard** and **Patricia Barr,** duo-pianists from Fort Worth, Tex., for the season 1961-62. The Barrs will present a program of the finest two-piano literature. They carry their own two Baldwin concert grands with them in a special trailer on tour.

ARTISTS' LOG

Roberta Peters was the only soloist from the U. S. to appear with the Israel Philharmonic Orchestra on its visit to this country—in Philadelphia on Nov. 27, when she sang two Mozart arias under **Carl Maria Giulini's** direction in a benefit concert for the American-Israel Cultural Foundation, which sponsored the tour. . . .

LADO will honor **Michael Rabin,** violinist, on Dec. 18, at its annual fund-raising dinner and concert for the benefit of its Scholarship Fund. . . .

Elena Nikolaidi, contralto, substituted for indisposed **Carlo Zampighi,** tenor, at the Oct. 31 concert of the Orlando (Fla.) Civic Music Association; Mr. Zampighi was taken ill in Iceland en route to this country . . . Another heroic substitution came when soprano **Frances Yeend** appeared on 24 hours' notice as soloist with the Nashville Symphony, (when **Roberta Peters** was indisposed) on Oct. 24-5, under **Willis Page's** baton. . . .

For long-distance appeals of the sort, the palm must go to **Gabor Carelli,** "Met" tenor, who was summoned by transatlantic phone to step in as soloist in the Verdi "Requiem" in West Berlin for two concerts in mid-October; he accomplished this stint so well that he was re-engaged for the next Berlin Festival in Rossini's "Stabat Mater," meanwhile returning by air to resume his appearances in New York. . . .

Recent arrivals for first American appearances were two CAMI attractions, soprano **Anneliese Rothenberger,** who had her "Met" debut as Zdenka in "Arabella" on Nov. 18 and will also make her U. S. recital debut in cities outside New York during her stay through January; and the **Branko Krasmanovich Chorus** of Jugoslavia, under conductor **Bogdan Babich,** which appeared at Rutgers University on Nov. 10 in its tour of 50 cities in the U. S. and Canada . . . **Maria Tallchief** and **André Eglevsky** were guest stars with the Washington Ballet in "Raymonda" on Nov. 11, 12 and 13. . . .

American pianist **Shura Cherkassky** returned from London by air on Oct. 30 to begin his first U. S. concert tour in 12 years under the management of S. Hurok . . . Another returnee is **Rudolf Firkusny,** pianist, who arrived in November after his second 1960 tour of the Continent, including many leading capitals, where he garnered "rave" reviews. . . .

Birgit Nilsson arrived by air on Oct. 26 and gave concerts in the Midwest and South before singing in "Die Walküre" with the Chicago Lyric Opera in mid-November, then going to Philadelphia for her first Verdi role in the U. S.,Amelia in "Ballo in Maschera"; on Dec. 4 she sings in New York with the Symphony of the Air before rejoining the "Met." . . .

Austrian pianist **Paul Badura-Skoda** has been invited to present the first public piano recital of Western music in Karachi, Pakistan, on Feb. 10 next; following his U. S. tour, which ended in late October, he flew to Japan for 27 concerts and then goes to India. . . .

Five special concerts for children at the Metropolitan Museum of Art are presenting **Rey de la Torre,** guitarist, Oct. 29; **Miecsyslaw Horszowski,** pianist, in two events, with **Alexander Schneider,** violinist, Nov. 19, and with the **Budapest Quartet,** Dec. 3; also scheduled are the **New York Chamber Soloists,** Dec. 28, the **New York Pro Musica Wind Ensemble** and members of **New Art Wind Quartet,** Feb. 4. . . .

The **Brooklyn Opera Co.** will give a special holiday performance of "Hansel and Gretel" at the Academy of Music, Sunday afternoon, Dec. 18. . . . **Regina Resnik,** "Met" mezzo-soprano, recently underwent successful surgery and plans to resume her musical activities soon. . . .

Violinist **Johanna Martzy,** back in the U. S. for a tour, gave her first Town Hall recital in two years with success on Nov. 7. . . . So keen was the demand to hear **Sviatoslav Richter** that the Russian pianist has added two extra recitals at Carnegie Hall, Dec. 23 and 26, to the five already given there this season . . . The St. Louis Civic Opera is substituting "Tosca" for its opening performance on April 12 next, with **Licia Albanese** in her first hearing in that city as the Puccini heroine. . . .

American soprano **Camilla Williams** and her husband, Charles T. Beavers, were guests of the President and Mrs. Eisenhower at the White House on Sept. 27, when Miss Williams and **Todd Duncan,** baritone, appeared in concert there at the reception to Crown Prince Akihito and Princess Michiko of Japan. . . .

Julian Olevsky, American violinist, is making a European tour including recitals and orchestral appearances in Denmark, Sweden, Belgium, Holland, Greece, Turkey, Spain and Portugal, from which he returns at the beginning of 1961 . . . Dancers **Carola Goya** and **Matteo** made a tour of Trinidad, British Guiana and Surinam in November, and have been re-engaged to teach Ethnic Dance at the High School of Performing Arts in New York and the American Theatre Wing when not touring . . .

The **Budapest Quartet,** marking its 25th anniversary, is again giving two series this season at the Library of Congress Concert Hall at minimum admission prices under the sponsorship of music patron **Gertrude Clarke Whittall.** . . .

The Omaha Civic Music Association, maintaining the Omaha Symphony Orchestra, announces that it has appointed Robert P. Thomson as new, full-time business manager of the orchestra. Mr. Thomson, formerly business manager of the Savannah (Ga.), Symphony, succeeds Cecil Slocum, who has served as business manager for 15 years of volunteer service. Mr. Slocum will remain on the Executive Board of the Symphony.

Friedberg Management, Inc.

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Pianist

Gyorgy SANDOR
Pianist

Joseph SCHUSTER
'Cellist

Civic Concert Services hold Annual Conference and 40th Birthday Party.

Above: MR. & MRS. LUBEN VICHEY prepare to cut the 40th Anniversary Birthday cake as the climax to the gala party held in their home. Seated left to right are: ZINKA MILANOV, BLANCHE THEBOM and NIKITA MAGALOFF.
Below, Top Row: Birds eye view of the guests at the party; / BLANCHE THERBOM, ZINKA MILANOV / LOUISA DE SETT, WILLIAM LEWIS, MARGARET MACCORKLE / SVETLOVA, NIKITA MAGALOFF, MARGARET MARY MUSSO, and ROBERT JOHNSTON, manager of the ROYAL WINNIPEG BALLET.
Photoinset: Foreground: MRS. LUBEN VICHEY CLAIRE SPRY, Background l. to r. ELEANOR RILEY, THOMAS M. REILLY, M. MACCORKLE, MILDRED DILLING (standing) and HELEN SNYDER.

The 40th year of Civic Concert Services' annual conference ended with a gala birthday party for the Concert Service, given at the home of Civic's President Luben Vichey, and his charming wife. Mr. Vichey, in honoring the magnificent record of Civic, the Civic representatives and the many luminaries of the world of music who were present, presented a huge birthday cake and a warm congratulatory message to Civic, the oldest organization of its kind, and the originator of the subscription audience plan.

The annual cocktail party and buffet at the Vicheys' home brought to a happy climax an eventful week filled with social and business engagements for the hard-working people who represent Civic throughout the United States and Canada. The representatives in New York City for this conference were: Mary McGlone, Margaret Mary Musso, Rae Sinclaire, Grace Ruth, Eleanor Riley, Greta Skoog, Helen Snyder, Claire Spry, Sean O'Doud and Edward Pierce.

A week earlier, on Oct. 30, the representatives were invited to the home of the "first lady of the harp," Mildred Dilling, for an informal brunch and an impromptu concert.

Later in the day, at the apartment of Betty Allen, Mezzo-Soprano, the representatives were honored at a tea. Other Artists hosting special parties for the visitors were Nelson & Neal, duo pianists, Mischa Elman, violinist, Ballerina Marina Svetlova and her husband Theodor Haig, and pianist Walter Hautzig.

The representatives attended a concert by pianist Nikita Magaloff at Carnegie Hall on Friday.

In addition to this social schedule, the representatives were in attendance for daily business meetings at the offices of Civic Concert Service and its parent organization, National Concert and Artists Corporation, at 711 Fifth Avenue. Mr. Vichey opened the meeting with a welcome address and introduced a new plan for the future in stressing the fact that Civic is now providing a more individual and comprehensive type of service to fit the growing musical needs of the country. "Good music, once the province of the few, has become the province of the many," he observed. "Every small town in America should have its concert series, individually tailored to meet the needs of music-lovers in that particular community. There is no longer any need to create an interest in good music; it already exists." He went on to say that an organization like Civic, "with our newly efficient personalized service, can serve that interest by making the best in music and other entertainment available to the people. Every artist must think of himself as a cultural ambassador to the vast, untapped audience in the small towns of the country, and I think our artists feel a sense of pride in their responsibility toward the public. It is this enthusiasm on the part of our artists, coupled with Civic's interest in the individual needs of a community, that has made Civic Concert Service recognized for forty years throughout the world as unique, and a leader in its field."

Marianne Semon, Vice President in charge of Opera; Gerard Semon, Vice President in charge of Concerts, Phil Tippin, Vice President and head of the Lecture Bureau and Thomas M. Reilly, Vice President and Treasurer, were the next speakers, describing some of the exciting attractions that Civic will offer to the subscribers in their respective divisions next season.

Photo Left: Center Row: THOMAS REILLY, SVETLOVA, GERARD SEMON, PHIL TIPPIN, and (standing) SEAN O'DOUD, / NELSON & NEAL.
Bottom Row: (seated) WILLIAM LEWIS, HELEN SNYDER, GERARD SEMON, CLAIRE SPRY, (standing) SEAN O'DOUD, MARIANNE SEMON, EDWARD PIERCE, NIKITA MAGALOFF.
Representatives. GRETA SKOOG, MARY McGLONE, GRACE RUTH, HELEN SNYDER, THEODORE HAIG, pianist, MARGARET MARY MUSSO and CLAIRE SPRY.

Castings and Contests

Ford Foundation Project For Composers Continued

The National Music Council announces that 20 more young American composers will be awarded appointments to write music for secondary schools of the country through a project begun in 1959 and jointly administered by the Ford Foundation and the National Music Council. This will be continued for another three years under an appropriation of $302,000. A feature of the newly announced project will be an opportunity for communities to have a composer for a second year by providing approximately half the cost of the composer's stipend.

Aiding in the conduct of the project is a committee headed by Norman Dello Joio, composer. Members for the selection of composers are: Howard Hanson, Eastman School of Music; Vittorio Giannini, Juilliard School of Music; Peter Mennin, Peabody Conservatory; Bernhard Heiden, Indiana University; Leon Kirchner, Mills College; and Max Rudolf, conductor, Cincinnati Symphony. Members for the choice of school systems are: Vanett Lawler, Music Educators National Conference; Wiley Housewright, Florida State U.; Ralph Rush, U. of Southern California; James Neilson, Oklahoma City U.; Helen Hosmer, Potsdam State Teachers College; George Howerton, Northwestern U.; Stanley Chapple, U. of Washington; and Robert B. Fitzgerald, U. of Kentucky.

Applications for composers not over 35 years of age will be received for 1961-62 by the National Music Council until Jan. 31, 1961. Awards will be announced about March 31. Individual stipends for composers are $5000 plus dependency allowance and limited travel funds. School systems participating will receive grants of $750 to help meet expenses such as preparation for performance of scores and parts. Address: Edwin Hughes, Executive Secretary, National Music Council, 117 East 79th St., New York 21, N. Y.

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Student composers residing anywhere in the Western Hemisphere are eligible to win awards totalling $11,500 in the 1960 Student Composers Awards (SCA), it has been announced by Carl Haverlin, president of Broadcast Music, Inc. BMI annually sponsors the competition designed to encourage the creation of concert music by young composers. The 1960 contest is the second in which composers from countries other than the United States and Canada are eligible to compete. Two who received awards this year were from South America—Mario Davidovsky of Argentina, and David Serendero Proust of Chile.

Announcement of the 1960 awards will be made no later than June, 1961, with sums ranging from $500 to $2,000 to be granted at the discretion of the judges.

The contest is open until Feb. 15, 1961, to residents of any country in the Western Hemisphere who will be under 26 years of age on Dec. 31, 1960. Entrants must be enrolled in accredited secondary schools, colleges or conservatories, or engaged in private study with recognized and established teachers.

The permanent SCA Judging Panel is made up of William Schuman, president, Juilliard School of Music; Earl V. Moore, University of Houston; Henry Cowell, composer and teacher; and Claude Champagne, assistant director, Quebec Provincial Conservatory. The 1960 judging group will be augmented by other leading composers, publishers, and interpreters of music.

Because it is the purpose of SCA to encourage student composers, no limitations are established as to instrumentation or length of manuscript. Students may enter as many as three compositions, but no contestant may win more than one prize or award. Works need not have been composed during the year of entry. Contest rules and entry blanks are available from Russell Sanjek, Director, SCA Project, Broadcast Music, Inc., 589 Fifth Avenue, New York 17, N. Y.

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The World Music Festival of Kerkrade, The Netherlands, which holds a competition once every four years, in which many noted international groups have participated, will have such an event in 1962. Participation is open to symphony orchestras, brass bands, and brass and woodwind instrument groups. All the players must be amateurs, Each group must perform two items in the contest —one assigned by the jury, chosen from a list of four compositions shortly before the contest; and second, a work selected by the competing players. The Grand Prize will be presented by Prince Bernhard of The Netherlands. In the U. S. information, including application forms and the rules may be obtained by writing to: Mr. Helge W. Leeuwenburgh, U. S. Representative, World Music Festival Kerkrade, P. O. Box 3172, Grand Central Station, New York 17, N. Y., or to the Netherlands Tourist Office, 1 East 53rd St., New York, N. Y.

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The 19th International Musical Competitions in connection with the Prague Spring Festival of 1961 will take place May 2 to 14, when 'cellists will compete for the Antonin Dvorak Prizes. The event is open to performers of all nationalities 18 to 30 years old on Jan. 31, 1961. Entrants must apply before Jan. 31, 1961, to the Secretariat of Prague Spring International Music Festival, House of Artists, Prague 1, Czechoslovakia, including a brief autobiography, evidence of musical study and review of concert activity if any, a photograph, and a registration fee of 60 Czech crowns made out to State Bank, Prague 1 cis. uctu 770-9211.

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The next Marguerite Long-Jacques Thibaud International Competition takes place in Paris, June 11 to 26, 1961. It is open to young pianists and violinists of all countries. Its aim is "to give exceptional talent a chance to manifest itself." For full information, write to the Cultural Counselor to the French Embassy, 972 Fifth Ave., New York City.

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THEATER SHOWCASE

Continuing its service to young artists who wish to seek engagements in the theater, MUSICAL COURIER here publishes the names of some more musical productions that are now in prospect or casting. This list supplements the one that appeared in the previous issue. The service will be continued in the future.

Last month it was stated that more well-equipped young people—who would previously have considered only concert or opera careers—are now going into the theater since its requirements are as high as, and sometimes even higher than, the other fields mentioned. There are also more opportunities for composers, conductors, orchestral musicians, singers and dancers today, owing to the increase in the number of productions both on and off Broadway.

Additional future productions include:

"The Happiest Girl in the World," musical by E. Y. Harburg, Fred Saidy and Henry Myers based on Greek legends; score derived from Offenbach; Cyril Ritchard will direct and star as well. Lee Gruber is the producer. Tryouts will be held in late March, with an April opening in sight.

"Villa!", musical based on the film of that name by Ben Hecht; adaptation of lyrics by Matt Dubey, music by Harold Karr, book by Felice Bauer. Frank Productions will present the work and Jose Quintero will direct it. Opening planned for April.

"A Family Affair," musical by James and William Goldman. Music by John Kander; Leland Hayward will produce the work, and Herman Bernstein is general manager; opening next season.

"Anatol," musical based on Schnitzler's "Affairs of Anatol," with book by Michael and Fay Kanin; music by Arthur Schwartz, lyrics by Howard Dietz; Kermit Bloomgarten is the producer, and Louis Jourdan will be seen in the title role; general manager, Max Allentuck. Opening date has not been announced.

"Beautiful Dreamer," musical based on the life and songs of Stephen Foster; book by Coleman Dowell; music arranged by Isaac Van Grove; Ernestine Perry will be the director. The Wickland Co. (Joseph Moon) is presenting the work, in which James Morris will have the leading role. Opening date is planned for Dec. 27.

"Carte Blanche," musical which satirizes the credit-card industry, with book by Albert and Frances Hackett, music by Mary Rodgers, and lyrics by Marshall Barer, will be produced by Robert Griffith and Harold Prince. The opening is expected in May.

"C'est la Vie," musical with book by Charles K. Peck, music by Walter Scharf, lyrics by Ned Washington, and settings by Ralph Alswang, will be produced by Mr. Peck. The opening date is indefinite.

"Giant," musical by Millard Kaufman based on Edna Ferber's novel of that name; music by Burton Lane, lyrics by E. Y. Harburg; to be presented by Kermit Bloomgarden with Mr. Lane. Opening date as yet indefinite.

"Girl Crazy," revised version of the musical by Guy Bolton, music and lyrics by George and Ira Gershwin, and direction by Richard Barstow, choreog. by Thomas Panko, with Harvey Lembeck in leading role, will be produced by Lee Guber, Frank Ford and Shelley Gross. Opening date not yet set.

"How to Succeed in Business without Really Trying," musical comedy based on the book by Shepperd Mead, with Jack Weinstock and Willie Gilbert adapters of the book, Abe Burrows directing, will be presented by Cy Feuer and Ernst H. Martin at an indefinite future date.

"I Made My Bed," a musical version of the book by Rube Goldberg, will be produced by Robert Fryer and Lawrence Carr. The opening date has not yet been set.

"Jennie," musical version of the novel "Portrait of Jennie" by Robert Nathan, with music by Albert Hague, lyrics by Arnold Horwitt, and book by Roger O. Hirson, will be produced by David Newburger and Kenneth J. Porter. Opening in November, 1961.

"Luckey's Transformation," musical with book by Eugene Ionesco and music and lyrics by Harold Rome, to be produced by Leo Kerz at an opening date still to be announced.

Town Hall To Give Its Third Music Festival

The New York Town Hall has announced its third annual music festival under the musical direction of Eric Simon on Jan. 8, 15, 22 and 29 next. The concerts take place on successive Sundays at 2:30. The first event, on Jan. 8, is an all-Hindemith program including the Violin, Piano, 'Cello and Viola Concerti. A Pan-American list on Jan. 15 lists scores by Silvestre Revueltas, Roger Goeb, Elliott Carter, Julian Orbon, Ben Weber and Hector Tosar. On Jan. 22 the Fireside Players will be heard in chamber works by Schubert, Mozart and Schumann. The final event, on Jan. 29, is a French Opera program presenting Milhaud's "The Poor Sailor" and Chabrier's "A Neglected Education." Among the artists to participate, in addition to Mr. Simon, the conductor, are: Joseph Silverstein, violinist; Artur Balsam, pianist; Samuel Mayes, 'cellist; Joseph Di Pasquale, violist; members of the Boston Symphony (first program); Vera Appleton and Michael Field, duo-pianists; John Alexander, tenor; James Stagliano, French horn; Oscar Ravina, violinist; Rafael Puyana, harpsichordist; and many others. The two operas will be given under the stage direction of Thomas De Gaetani, who also designed the settings.

Music Project To Mark Kansas State Centennial

The Kansas Centennial Commission, assisted by the Wichita Symphony Society, is holding a Commissioning Project to emphasize the importance of music and culture in the 100-year development of the State. The Commission invited Kansas composers to submit a major musical work for consideration for several awards. Among these is a first prize of $500, another of $200, the latter granted at the discretion of the winner to "the individual organization, college or university he deems most responsible for assisting in his musical achievement." A premiere performance of the winning work will be given by the Wichita Symphony under its conductor, James P. Robertson, on Jan. 15, 1961.

"Met" Deficit $40,547 For 1959-50 Season

The Metropolitan Opera deficit for the 1959-60 season, the Board of Directors recently announced, amounted to $40,547 after contributions, compared with a surplus of $3,150 for the season of 1958-59; operating losses were $528,873 two seasons ago, whereas in 1959-60 they were $870,251.

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Applications for degree study beginning in June or in September 1961 are now being considered. Early application is advisable. Degree applications for the Summer Session must be completed prior to May 1.

For information write:
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VRONSKY *and* BABIN *chat with* DARIUS MILHAUD, *noted French composer, at Aspen.*

On the Cover

Vronsky and Babin Tour To Mark Their 25th Anniversary In America

A milestone will be marked next season by Vronsky and Babin, famous duo-pianists—their 25th year as performing artists before the American public. Their Silver Anniversary tour in 1961-62 will be climaxed by special concerts in Carnegie Hall on Feb. 13, 1962, and Orchestra Hall, Chicago, on the Zelzer series five days later.

The 25 years of the Babins' musical activity in America are studded with achievements that have won them perhaps the largest public of any two-piano team of their generation. And some of these events include the enrichment of the two-piano repertory by Mr. Babin's enterprise as a composer, his Second Piano Concerto having been given its successful world premiere by the Cleveland Orchestra several years ago; their amassment of a great list of recordings, the latest of which—"176 Keys"—is released by RCA Victor, the same firm which launched the Babins' first recording ("The Polovtsian Dances" of Borodin) two and a half decades ago; leadership as guest artists with many of the top music festivals, including the Aspen and Vancouver Festivals here and the Edinburgh and Prague Festivals abroad.

During the present season, Vronsky and Babin are scheduled for 35 concerts in the U. S. before leaving for their annual tour of Europe. These include orchestral performances in Chicago, Houston, Atlanta and a special appearance as soloist with Szymon Goldberg in New York City on the Hunter College series in an all-Bach program. There are also many important recitals on the itinerary, including appearances in Boston, Detroit, New Orleans, San Francisco and Los Angeles, under Columbia Artists Management.

■ Behind the gala tour in prospect lies a colorful and romantic story of world travels engaged in by a couple who are among the ideal musical pairs in the present-day concert world. Vitya Vronsky and her husband, Victor Babin, have long been American citizens. But their musical hegira began in Russia, where she was born in Kiev, while he was a native of Moscow. Both studied the piano from childhood in homes with a musical background, and as they grew older and as their talents were confirmed were sent to train in suitable Conservatories. When the time came to choose a master to style their talents and direct their careers, they both selected Artur Schnabel, and it was in his studio in Berlin that they met. In addition to piano, Babin studied composition elsewhere, and at the same time Miss Vronsky made her debut as a solo pianist. When her career took her to England, romance ultimately transported her back to Berlin, and there she and Babin made two worthy decisions—to marry, and to merge their separate careers as duo-pianists.

They went to London to make an exciting debut and soon had a wide public throughout the British Isles. Then they played in Paris, where Miss Vronsky's mother and pianist brother had settled, and went on to Belgium and Holland. They began to make recordings in England, introducing new music to the two-piano repertoire, much of it composed by Mr. Babin himself. A recording of Rachmaninoff's Second Suite became a best-seller and was released in America, where it attracted first attention to the new piano team. Duo-piano combinations were a rarity in the concert business at that time. There were but two or three successful teams, as compared with a dozen today.

■ F. C. Coppicus and F. C. Schang, who had united Ossip Gabrilowitsch and Harold Bauer for a tour at two pianos, foresaw American interest in this type of piano performance as a popular concert attraction. Through Josef Hofmann they heard of the young Russian duo that had made an auspicious success in Europe and they offered them a contract for the United States. Thus Vronsky and Babin came to America. Their debut in Town Hall in February, 1937, was an immense success and they were quickly established among the top concert attractions in the music business.

Fortunately they did not have to rely entirely on transcriptions of other piano works to which two-piano music was largely limited at the time. Mr. Babin had composed, among other things, his brilliant First Concerto for Two Pianos, which they had played with the London Philharmonic. This became the music of their debut with the Chicago Symphony Orchestra and the next season they performed it in their first appearance with the New York Philharmonic Symphony.

Among orchestral works which have been written for and introduced by Vronsky and Babin are the Lopatnikoff double piano concerto, Arthur Benjamin's "North - American Square Dances," and Darius Milhaud's Concerto for Two Pianos and Orchestra. The duo-pianists unearthed and presented first performances of the Mozart "Lodron" Concerto, K. 242, originally known as a three-piano concerto, but arranged by Mozart himself for two pianos with orchestra. Their recordings continue to be excellent sellers.

Mr. Babin's compositions include works for piano, violin, 'cello, string quartet, trio and songs. His Second Concerto for Two Pianos and Orchestra had its world premiere in January, 1957, performed by the Cleveland Orchestra under George Szell, and was warmly saluted by press and public. Among Mr. Babin's best known transcriptions are several works of Rachmaninoff and Stravinsky made with the master's permission and personal interest. He takes time out each summer to write music. They go to their retreat near Santa Fe, a charming ranch house built around two pianos and aptly called Rancho Piano, where they get "back to Nature" for a period which refreshes them for each new concert season.

The duo-pianists view historic Edinburgh after playing at the Festival there.

COMMUNITY CONCERTS, INC. REPRESENTATIVES HOLD 33rd MEETING IN NEW YORK

Left: KURT WEINHOLD, *President, Columbia Artists Management, Inc. and Chairman of the Board, Community Concerts, Inc. Below: l. to r. Community Concerts, Inc. Officers,* DAVID FERGUSON, *President and Pacific Coast Manager;* GERALD DEVLIN, *Vice-President and Eastern Manager;* RICHARD YARNALL, *Vice-President and Western Manager.*

L. to r. MRS. KURT WEINHOLD, MR. THOMAS THOMPSON, MME. ANNELIESE ROTHENBERGER, *soprano,* MR. KURT WEINHOLD, MME. LISA DELLA CASA, *soprano.*

L. to r. MR. F. C. SCHANG JR., *Chairman of the Board, Columbia Artists Management, Inc.,* MRS. SCHANG, WILLIAM OLVIS, *tenor.*

L. to r. MR. ANDRE MERTENS, MME. KERSTIN MEYER, *mezzo-soprano, and Community Concerts Representatives,* MRS. MARJORIE KEGLER, MICHEL VERMETTE, MRS. TINY STACY.

SIXTY representatives, from the United States and Canada, for Community Concerts Inc., met in New York City for their 33rd annual conference, from Nov. 21 to Dec. 3. This was one of the most successful conferences held in recent years, and it was the first conference in which all of the business meetings were held in the new CAMI building of Columbia Artists Management Inc., parent organization of Community Concerts.

CAMI was host for the opening dinner, at the Hotel Pierre Roof Garden. Kurt Weinhold, President of CAMI and recently elected Chairman of the Board of Community Concerts, Inc., was toastmaster at the dinner.

As in previous years, the representatives attended business sessions and meetings where they discussed campaign techniques and business matters. This year the meetings were held in Judson Hall in the new building. In addition to all of the division managers of Columbia Artists Management, Inc. and Community Concert officers, David Ferguson, President and Pacific Coast Manager; Richard Yarnall, Vice President and Western Manager; Gerald Devlin, Vice President and Eastern Manager; and Leo Bernache, manager of Community Concerts Limited of Canada, the representatives were privileged to hear such distinguished speakers as Reginald Allen, Executive Director of Operations at the Lincoln Center for the Performing Arts; Francis Robinson, Assistant Manager of the Metropolitan Opera, and Ruth Page, Director of the Chicago Opera Ballet, during the morning sessions.

At a luncheon in Essex House on Nov. 25 there was a board meeting of Community Concerts Limited of Canada with Leo Bernache, Manager, and members of the board including Russel Hackborn from London, Ontario; Phil Leclerc of Baiecomeau, Quebec; Mrs. John Wilkinson from Sydney, N. S., and Gordon Henderson from Ottawa, in attendance.

Each afternoon the representatives heard many CAMI artists and attractions, and some new additions to the Columbia list, at Judson Hall and at the Kaufmann Auditorium of the YMHA at Lexington Ave. and 92nd Street. The conference was the busiest ever held, with the representatives in attendance at many musical events which occurred during their stay. A partial list of musical events attended included: The Philadelphia Orchestra performance on Nov. 22; a theatre party at the musical "Tenderloin" on Nov. 23; a cocktail party and dinner at Sherry's in the Metropolitan Opera Building and a performance of "The Marriage of Figaro" there on Thanksgiving Evening; recitals by Lili Kraus and Lois Marshall on the 25th; recitals by pianist Thomas Brockman, The Beaux Arts Trio of New York and Parson and Poole, duo-pianists, on the 27th; a performance by Mantovani and his Orchestra, and a recital by Jacques Klein, pianist, on the 28th; the Branko Krsmanovich Chorus on the 29th; pianist Ivan Davis' recital on the 30th; a performance of the New York City Ballet on Dec. 1, and the Carnegie Hall debut recital by pianist Coleman Blumfield on Dec. 2. The Conference was climaxed by a gala party held in Judson Hall on Dec. 3.

Other officers of Community Concerts Inc. are: J. Warren Tapscott, recently promoted to the position of Assistant Vice President; George Blake, Assistant Western Manager, Warren D. Rhind, Assistant Pacific Coast Manager, and Stewart Nall, Assistant Eastern Manager.

DANCE SEASON IN MANHATTAN FEATURES NEW SCORE BY STRAVINSKY

By ROSALYN KROKOVER

THE NEW YORK CITY BALLET settled down for nine weeks of consecutive performances at its City Center home on Nov. 8. There are no new names on the top of the roster, though one is missing. That is Maria Tallchief, who has switched her allegiance to the American Ballet Theatre. Allegra Kent's name is on the list but an asterisk tells us that she is on leave of absence. However, any company that can boast of dancers like Diana Adams, Melissa Hayden, Jillana, Violette Verdy, Patricia Wilde, Todd Bolender, Jacques D'Amboise, Michael Lland, Nicholas Magallanes, Francisco Moncion, Edward Villella, Johnathan Watts and many others of a high degree of accomplishment, has little to fear.

Five new works have been promised for the season. The first two—"Monumentum Pro Gesualdo" and Variations from "Don Sebastian"—were presented on Nov. 16. The third, "Liebeslieder Walzer," was given on Nov. 22. "Jazz Concert," which is scheduled to have its premiere on Dec. 7, appears to be a cooperative effort. The music is by Charles Ives, Darius Milhaud, Francis Poulenc and Igor Stravinsky, while the choreographers are Todd Bolender, Francisco Moncion and John Taras. The final offering is also in the jazz idiom. It is called simply "Modern Jazz" and Balanchine has commissioned a score by two avant-garde composers—Milton Babbitt and Gunther Schuller. It will be given after the first of the year, on Jan. 4.

■ On Nov. 16, The New York City Ballet gave a "Salute to Italy" program honoring the centennial celebration of the unification of Italy. All four of the ballets had scores based on music by Italian composers. They were "Con Amore," with music from three Rossini opera overtures; "La Sonnambula," which has a score by Rieti on themes of Bellini, and the two new ballets.

The first of those two was in a way, a double premiere. The music was Stravinsky's "Monumentum Pro Gesualdo." Three Madrigals by Gesualdo di Venosa recomposed for instruments. It had its world premiere in Venice this year during the 23rd International Festival of Contemporary Music. Along with Balanchine's choreography, this was the first time it was heard in this country.

In this music Stravinsky has adhered to the vocal lines of Gesualdo and transferred the sounds to instruments as he hears them. It was written as a tribute to the 400th anniversary of the birth of the Italian composer. Balanchine treats the music with great respect and sensitivity.

Danced by Diana Adams and Conrad Ludlow, assisted by six couples, the short ballet, lasting about seven or eight minutes, is one of charm, grace and simplicity. The movement flows easily and the patterns are woven with a clear line. Though costume credit was given on the program, the costumes were discarded at the last minute, and the girls appeared in white tunics while the men wore black and white practice clothes.

■ Quite the opposite was the Variations From "Don Sebastian." This ballet has brilliantly colored tutus by Karinska for the girls, and Spanishlike costumes were created by Esteban Frances for the men. Scenery and lighting was designed by David Hays.

It is hard to guess why Balanchine came up with this music. Gaetano Donizetti was one of those composers who was long on quantity and short on quality. His works for the theatre (opera and operetta) that were performed during his lifetime (1797-1848) probably add up to over 70. And of this great number the only operas that turn up today —in America, at any rate—are "Lucia di Lammermoor," "Don Pasquale," "Daughter of the Regiment" and "Elisir d'Amore," which is being revived by the Metropolitan Opera House this season. Donizetti composed rapidly, but not always with distinction.

"Don Sebastian" had its premiere in Paris the same year as "Don Pasquale," in 1843, but it did not fare nearly as well. The music Balanchine uses is pedestrian, and the choreography does not disturb this quality. This is one of those ballets in which one is never quite sure whether Balanchine is spoofing or serious. There is one section that is blatantly humorous, but is the rest tongue in cheek?

Melissa Hayden and Jonathan Watts danced magnificently in the very difficult sections that were conceived for them. And when they were not on stage, attention was centered on a group of six sprightly girls attended by three boys.

"Con Amore," which opened the program, was delightfully danced and acted by Violette Verdy and Jillana. Suki Schorer was a darling as Eros, and the men all played their parts to the hilt. Edward Villella and Roland Vazquez were especially effective. Jillana and Verdy were back in "La Sonnambula" as the Coquette and Sleep-Walker and again turned in first rate performances.

■ It must be said that the company as a whole is dancing unusually well. The male contingent is better than it has ever been. Shoulders are down; the dancers are for the most part surefooted, and even a line is beginning to emerge. The women, as always, are distinguished and it would appear that Jillana is at last coming into her own. There was never any doubt of her potential, and this season it seems close to realization. She has slimmed down, and dances with a greater sense of theater, freedom and poise than she has in the past.

The music, too, under the direction of Robert Irving, has never been consistently better. Irving is not only a fine musician and conductor, but he obviously has an innate feeling for the dance.

N. Y. City Opera Commissions Works By Floyd And Ward

Two more works by American composers have been commissioned by the New York City Opera in its program, instituted in conjunction with the Ford Foundation. Carlisle Floyd, composer of "Susannah" and "Wuthering Heights," operas produced by the company, will compose an opera with locale laid in the South in the Reconstruction Period, for which he will also write the libretto. The other work commissioned is an opera by Robert Ward based on Arthur Miller's play "The Crucible," a tale of witchcraft trial days in Salem. Previously commissioned was "The Wings of the Dove," by Douglas Moore, with book by Ethan Ayer, which is ready for production in the fall of 1961.

Texaco Forms New Network For "Met" Opera Broadcasts

The 21st season of Metropolitan Opera broadcasts on Saturday afternoons, under the sponsorship of Texaco Inc., opens on Dec. 3 (2 p.m. EST), over the newly organized Texaco - Metropolitan Opera Radio Network (with "Nabucco" in its U. S. air premiere). It will be broadcast over the 110-station network. The series will cover 20 weeks: "Opera News on the Air" and "Texaco Opera Quiz" will be continued in the intermissions, and when operas have four acts a new feature, "Biographies in Music," will be presented. Milton Cross will again be the host.

Bergman To Mount Stravinsky Opera In Stockholm

The Swedish film director Ingmar Bergman will produce and stage Stravinsky's "The Rake's Progress" for the first time at the Royal Opera in Stockholm on April 15 next. Among the singers to appear in the work will be Kerstin Meyer, mezzo-soprano, now visiting the U. S. to sing at the Metropolitan Opera and in recitals.

Manhattan School To Give Opera By Nicholas Flagello

The Opera Workshop of the Manhattan School of Music on Feb. 22 and 23 next will give the world premiere of a one-act opera, "The Sisters," by Nicholas Flagello on a double bill with "The Secret of Suzanne" by Wolf-Ferrari. Other performances by the Workshop company scheduled this season include: Rossini's "Barber of Seville," Nov. 30 and Dec. 1; Delibes' "Lakmé," Jan. 11 and 12; and Mozart's "Così Fan Tutte," April 20, 21 and 22, with John Brownlee, director of the School, as Don Alfonso.

New Chapel At Eastman Dedicated To Dr. Hanson

A chapel dedicated to Dr. Howard Hanson, director of the Eastman School of Music, was opened in Cutler Union on the residential campus of the school recently. The dedication ceremonies took place on Oct. 23. Clergymen of three faiths participated in the service. The Eastman School Trombone Choir and a new Eastman Polyphonic Choir, conducted by Dr. M. Alfred Bichsel, professor of church music, were heard. The choir sang the anthem "How Excellent Thy Name" and "Creator of Infinities beyond Our Earth," both written by Dr. Hanson.

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NEW YORK OPERA AND CONCERT BEAT

METROPOLITAN OPERA

Kirsten As Manon Lescaut

Manon Lescaut, Oct. 25, E—This opera, which was Puccini's first major success, was given on the second night of the season. After a stagnant first act the performance, in common with the score, increased in power to become impressive in the third and fourth acts.

Carlo Bergonzi was a highly Italianate Des Grieux, imparting to the role every inflection of the obsessive passion which was increasingly the Chevalier's ruin. Dorothy Kirsten succeeded in characterizing Manon all the way from her opulent glory in Act II to her degradation and death in Act IV. The first act, which is not as smoothly related to the subsequent drama as in Massenet's "Manon," was undistinguished, with apathetic chorus deployment, despite a lively Edmondo from Giulio Gari, and a swaggering Lescaut from Mario Sereni. Act II, with Manon in the full sweep of her vanity and pride, was notable for Des Grieux's entry and a fine duet. The slightly ludicrous madrigalists and the ballet entourage were probably as tiresome to spectators as to the heroine.

Des Grieux's solo imploring the captain in Act III was an effective and emotional climax. Here, too, the crowd scenes were better handled, and Bergonzi's technique was admirably suited to his task.

The set for the last act was disturbing, as it resembled polar regions more than a New Orleans plain. But in spite of this, an atmosphere of intensity was convincingly created. P. D.

"Boris Godunov" Revived

Boris Godunov, Oct. 27, E—After an absence of one season, the Mussorgsky music drama returned in a new orchestration by Dimitri Shostakovich. It was again sung in an English version by John Gutman, as at the revival in 1958-59, and with the same settings. The new stage direction was by Nathaniel Merrill, and included some vivid direction and lighting, especially in various crowd scenes (with boldly-colored costuming) and in the scene when Boris sees the vision of the dead Czarewitch and in that of his death it rose to gripping power.

The Rimsky-Korsakov rescoring had been used for many years until a version of the original with retouching by Karol Rathaus was substituted in the 1950's. Shostakovich's new orchestral dress aroused various reactions. The contemporary Russian composer has touched up many of the effects with bright and even blatant colorings. The result is smoother and more expert in its transitions than the original, but there is a tendency to favor the woodwinds, brass and lower strings in many passages. For example, the closing scene is robbed of some of its sublimity by the rather dour harmonic color used instead of the singing strings of Rimsky's version. The Coronation Scene adds a group of trumpeters on stage and rather over-clangs its bells, at times suggesting a general fire alarm, rather than lofty majesty.

In mounting, there have been several changes since the work's last appearance on this stage. The death scene is again the last of the opera, and the Kromy Forest scene transposed before it. The scene in Marina's castle has been shorn of its female chorus, and the Polonaise by the ballet has been moved to the end of the act and provides a rather pretentious finale, as elaborately staged by Alexandra Danilova.

With all these alterations, "Boris" nevertheless emerges as a strong and impressive opera. George London, who recently sang the role of Boris to acclaim in Russia, was particularly feted for his moving and poignant portrayal. He seems to live this role, and his voice and delivery are very well suited to it. From the earlier production Giorgio Tozzi again brought his fine Pimen, endowed with noble sonority and sustained throughout with deeply affecting singing. Blanche Thebom, gorgeously gowned, was a new Marina, of substantial voice and smooth vocalization. Brian Sullivan is a strong and dominant Dimitri and sings with dictional distinctness and full tone.

Norman Kelley was a new Shuiski, giving a creditable portrayal, without the whine associated with some other artists in this fawning character. Ezio Flagello repeated his capital Varlaam from the previous staging, and Robert Nagy was a competent Missail. Kim Borg sang the one scene of Rangoni with dignity and dramatic force. Margaret Roggero returned to the role of Fyodor in a strong portrayal; Mildred Allen was a new and appealing Xenia, and Mignon Dunn repeated her hearty version of the Nurse. Martha Lipton again was heard effectively as the Innkeeper.

Other characterizations in a large gallery included Paul Franke as a touching Simpleton; Calvin Marsh as Schchelkalov; Osie Hawkins as an Officer; Louis Sgarro as Nikitich: Gabor Carelli as a Boyar; Thelma Votipka as a Woman; Thomas Powell as Mityulkh; and in other roles, Anthony Balestrieri, John Trehy and Hal Roberts.

The choruses, trained by Kurt Adler, were superb. The conducting of Erich Leinsdorf, a most important ingredient in the evening, was powerful and precise, the work of a batonist who knows his metier to its smallest detail. R. K.

Testi Bows In "Boheme"

La Boheme, Oct. 28, E—Returning after one season's absence, Puccini's work had an extraordinarily suave and delicate production. While this controlled smoothness and elegance of style made for a very beautiful evening in the opera house, the boisterousness of Puccini's score and the sordidness of existence in the Latin Quarter of the early 19th century were missing. The orchestra, under the direction of Thomas Schippers, performed lyrically, emphasizing the beautiful cantabile passages. It established an intensity level of much delicacy—a most grateful and considerate factor for the understanding of the excellently sung Italian words—but this devitalized the score of its passion, climax and dramatic impact.

GERARD SOUZAY, *French baritone, gave his first Town Hall recital in four years on Nov. 20. This is Mr. Souzay's tenth anniversary season in the United States.*

Richard Tucker, who sang admirably as Rodolfo, was ill-advised to interpolate a high C at the end of the first act. It emerged off-pitch, and destroyed one of the moments of beauty in the opera.

Lucine Amara as Mimi again revealed a beautiful lyric soprano voice. The quality is lovely: rich in the chest register, warm and colorful in the medium, clear and ringing in the top. Her portrayal was gentle, sympathetic and very appealing.

Making his debut as Marcello, Lorenzo Testi, a personable young man, revealed a fine voice of medium size, which he used for the most part well. His performance was well-routined and under control. There was no evidence of "debut nerves" until the last act, where in the duet with Mr. Tucker, "O Mimi, tu piu non torni," he had a slight vocal mishap. His value to the company is self-evident; a more demanding assignment will tell us more about his future in America.

Cesare Siepi as Colline, Laurel Hurley as Musetta and Roald Reitan, in his first Schaunard, completed the circle of Bohemians. The balance of the cast included Gerhard Pechner, Charles Cooke, Norman Kelley, Carlo Tomanelli and Edward Ghazal.

Ralph Herbert was the stage manager, and the settings were those by Rolf Gerard. Certain portions of the dramatic picture did not follow the composer's intentions. Puccini clearly indicates Mimi's position on stage at the end of the first act—near the window so that the ray of moonlight lights up her face. She was placed far from it and the effect of ethereal beauty, glowing in the light of the moon, was lost. A. P.

Tucci Is New Cio-Cio-San

Madama Butterfly, Oct. 29, E—A debut at the Metropolitan is always an occasion for excitement. That of Gabriella Tucci as Butterfly proved to be a happy event. Miss Tucci has been singing successfully in Italy for the past eight years. She was a member of the San Francisco Opera last fall. The audience at the Metropolitan took her to heart, and there is every reason to believe that her career in New York has been well launched.

Her voice is attractive and holds up well through the demanding role. Miss Tucci struck some of her most inspiring moments in the last act. She was never coy, and sang throughout like a woman possessed by a great love and high ideals. Besides owning an appealing voice that can move the listener's heart, the new singer it attractive and a good actress according to opera standards.

Carlo Bergonzi, who sang the part of Pinkerton, was highly convincing vocally but rather less effective visually. Clifford Harvuot was a convincing U. S. Consul on all scores, and Helen Vanni made a sympathetic Suzuki. The rest of the cast included Joan Wall as Kate Pinkerton, Alessio De Paolis as Goro, George Cehanovsky as Yamadori, Osie Hawkins as The Uncle-priest, Roald Reitan as the Imperial Commissary, Kurt Kessler as the Registrar, and Gloria Kapilow as Cio-Cio-Sans child.

The performance was on the whole satisfying, and at times gratifying. It was a busy day for Conductor Jean Morel, since he conducted "Carmen" as well at the Metropolitan during the afternoon. J. A. F.

Notable "Aida" Cast

Aida, Nov. 5, E—The season's first performance of Verdi's opera was an eventful occasion. The excellent cast included one newcomer to his role, Anselmo Colzani, who presented his first Amonasro with the company. The conductor, Nino Verchi, also led his initial "Aida" here.

Leonie Rysanek was the beautiful, warm-voiced, emotional Aida. Some of her pianissimo phrases were ravishing. Her voice is weak in its lower register, and consequently some of the dramatic phrases did not have the power the role required in the bottom of the range. Notwithstanding this limitation, she maintained a consistently excellent level of singing throughout the long and difficult part.

Giulietta Simionato, whose second season at the Metropolitan gives every promise of surpassing her first, returned with a fuller, richer and more resonant voice even than last year, which she used with telling musicianship and dramatic effect. Her singing and acting are of the most simple and direct kind: with the economy of means usually associated only with the greatest artists.

Carlo Bergonzi sang Rhadames adequately. His voice is hardly of the calibre for the heavier Italian roles, although his Metropolitan assignment casts him as a real *tenore robusto*. To be effective, he had to force at times, which marred the lovely lyric quality of his voice.

Giorgio Tozzi, rich-voiced bass, was the Ramfis. His voice is full and sonorous enough; he does not need to push it to the extremes of its power. His performance otherwise was very impressive.

Anselmo Colzani, the Amonasro, was less fortunate. With an excellent stage presence, vitality and dramatic voice, he had difficulty keeping in time and in tune with Mr. Verchi's orchestra. Both his entrance in the Triumphal Scene and his big duet with Miss Rysanek in the Nile Scene were marred by this obvious defect.

Louis Sgarro, Robert Nagy and Mignon Dunn sang the roles of the King, a Messenger and a Priestess, respectively—the last heard in the part for the first time. They did good work.

Verchi, in his conducting, accompanied the singers rather than directed them. At moments this was most effective, but in some more difficult passages one was aware of a lack of strong conductorial control.

The sets and costumes designed by Rolf Gerard were the familiar ones, and the entire production was directed by Margaret Webster, whose excellence as a director for the stage and opera needs no comment. A. P.

New Artists In "Carmen"

Carmen, Nov. 7, E—The repetition of Bizet's opera included three artists new to their parts with the company this season. Kertin Meyer, who bowed in the title role at the first week's Saturday matinee, was again heard as the heroine. Apparently under some tension, Miss Meyer, one of Sweden's leading singers, presented a clear-voiced and well-thought-out version of the seductive Gypsy, if her conception was not as sultry as many we have seen.

Nikola Nikolov, Bulgarian tenor, made his bow with the "Met" as Don Jose. Personable and warm-voiced, he sang with large and fairly effective tones, though his dramatic portrayal was not very subtle.

Lorenzo Testi, in his second "Met" role, was a voluminous-toned Escamillo, if his Toreador needed more freedom of action and dramatic force.

Other roles were capably sustained by Lucine Amara (Micaela), Norman Scott, Calvin Marsh, Teresa Stratas, Margaret Roggero, George Cehanovsky and Paul Franke. Jean Morel conducted with knowledge of the work's style. L. R. T.

"Figaro" Returns

Le Nozze di Figaro, Nov. 6, E—Mozart's masterpiece was sung for the first time this season with a cast largely the same as last winter's, when the comedy was revived with new décor by Oliver Messel and production by Cyril Ritchard. This time Ralph Herbert took over as stage director, but the Ritchard stage action—stressing comic and sometimes rather ludicrous detail—was retained. The cast had one new assumption—that of Mignon Dunn as Marcellina, a broadly sung and spiritedly acted interpretation.

The superb cast again included Lisa Della Casa as a radiant and beautifully singing Countess; Kim Borg as a sonorous and authoritative Count; Elisabeth Soederstroem as a delightful Susanna, vivacious and singing smoothly; Cesare Siepi, as a most distinguished and vocally effective Figaro; and Christa Ludwig, whose ample voice and charm did much to make Cherubino a fascinating figure. Ezio Flagello gave unusual vocal sonority and vigorous acting to Don Bartolo. Others who presented acceptable character vignettes were Norman Kelley as Don Basilio; Gabor Carelli as Don Curzio; Lawrence Davidson as the gardener Antonio; Mildred Allen as Barberina; and Charleen Clark and Dorothy Shawn as two Peasant Girls.

Erich Leinsdorf's conducting was of high potency and effective in galvanizing the orchestra into playing with full tone and incisiveness. The chorus, trained by Kurt Adler, had its good effect, too. Little distinction marked the choreography; of John Butler; the ensemble closing Act III was suggestive of musical comedy and less effective than the rather formal fandango seen in the previous "Met" staging. R. M. K.

"Arabella" Revived

"Arabella," Nov. 18, E—Richard Strauss' opera was presented delightfully with the additional interest of a new singer, Annaliese Rothenberger, making her debut as the boy-girl, Zdenka. The production was the familiar one first heard in New York in 1955 and revived in 1957. Lisa della Casa, George London Barry Morell, Ralph Herbert, Martha Lipton, Laurel Hurley worked beautifully within the framework of Strauss' intention. The spotlight was on Miss Rothenberger, who made an excellent impression. The orchestra under Erich Leinsdorf did full justice to the score.

Miss della Casa's voice did not enable her completely to realize Strauss's soaring vocal line. London as Mandryka fully achieved the values of his role, and his enunciation was almost perfect. Miss Rothenberger's voice is a clear, high soprano under complete control. Slim in figure, with a vocal quality reminiscent of adolescent youth, she was convincing dramatically and vocally. A. P.

KERSTIN MEYER, *Swedish mezzo-soprano, made her Metropolitan Opera debut as Carmen and was heard in a New York recital.*

Nabucco, Nov. 11, E—The third performance of the new and controversial production of Verdi's "Nabucco" had as an additional point of interest the first appearance of Giorgio Tozzi, bass, in the role of Zaccaria.

This performance as a whole was excellent: the lack of coordination between singers and orchestra noticed in previous performances had been smoothed out, the familiar cast had settled down into their respective roles and the entire production moved smoothly.

Leonie Rysanek, a beautiful-voiced Abigaille; Cornell MacNeil, the Nabucco; Rosalind Elias as Fenena, and Eugenio Fernandi, the Ismaele, repeated their previous endeavors.

Mr. Tozzi's beautiful basso cantante voice was used with great skill and sonority. This role gave him the opportunity of employing some of the tones in his lowest register to great effect. His opening scene with the chorus was thrilling and the aria "Tu Sull Labbro" earned him a well deserved ovation from the capacity audience.

A. P.

Jane Rhodes As Carmen

Carmen, Nov. 15, E—A striking first appearance with the company as Carmen was made by Jane Rhodes, a leading soprano of the Paris Opera, who gave only one performance in New York before resuming previously scheduled European engagements. Miss Rhodes is of medium height, dark-haired, a wee bit plump and extremely relaxed. She wore little makeup and dressed the role simply except for the final act, when she wore the rather grand dress that goes with the gaudy décor of the scene, set unconventionally in the apartment of Escamillo. There was endless subtlety in her stage action, and her conception of Carmen was not that of a trollop if an unscrupulous person, but deeply human and with a certain dignity. Miss Rhodes' voice might better be classified as a mezzo-soprano; it is warm if not very sizable, and despite some overuse of the chest register at times, her singing impressed as accomplished and always in the service of the dramatic conception. She is expected to return for other roles next season.

Nikola Nikolov, the new Bulgarian tenor, again sang Don Jose—a boyish, peasant conception that had touching moments if it was not very authoritative, and the voice on this occasion had a good bit of vibrato and variable quality, though it was of sufficient size. Teresa Stratas sang her first Micaela at the "Met," and won an enthusiastic reception. She projects the character so strongly and sings with such smoothness and emotional conviction that one could overlook the fact of her voice being dark in color for the role (she also dispensed with the usual blonde wig and played with black hair). Lorenzo Testi's Escamillo is hearty, if a bit self-conscious; vocally, he is adequate to the role, if his physique is not that of a lean torero.

Other roles were sustained, as in previous hearings this season, by Norman Scott (Zuniga), Clifford Harvuot (Morales), Carlotta Ordassy (Frasquita), Helen Vanni (Mercedes), George Cehanovsky (Dancaire) and Paul Franke (Remendado). Jean Morel was again the conductor and Ralph Herbert the stage director.

R. M. K.

"Rigoletto" Revived By New York City Opera

Oct. 30, E—A vivid and well-sung revival of Verdi's "Rigoletto" was staged by a newcomer to the company, Allen Fletcher, with Emerson Buckley as a dependable conductor. The costumes were fresh and colorful, and the action included many bits of original and convincing pantomime. The principals also brought ample voices and ardor to their performances. The outstanding figure was Louis Quilico, whose Rigoletto was sung with strong dramatic quality and great expressiveness, rather than the more polished treatment sometimes accorded the role. John Alexander excelled as the Duke, giving one of the most buoyant and effective readings and achieving a superior, Italianate tone production. Nadja Witkowska was a large-voiced Gilda, with pleasing lyrical production and phrasing; her "Caro Nome" was successful and moving, rather than perfect in every florid detail. Cecilia Ward substituted for Sophia Steffan as Maddalena, and sang this part with spirit and vocal grasp of the music.

Other outstanding characterizations were provided by Joshua Hecht as a credible Sparafucile; Arnold Voketaitis as a sonorous Monterone; Mary Lesawyer as Giovanna; William Metcalf as Marullo; Maurice Stern as Borsa; Richard Fredricks as Count Ceprano; Rita Metzger as Countess Ceprano; and Stephanie Reynolds as a Page.

The chorus, trained by William Jonson, was vigorous and well-sounding. The choreography of Robert Joffrey was animated and more alive than some of the dancing customarily seen in Act I of this work. The singers had many recalls, together with the conductor.

R. K.

Two Carmens

"Carmen," Oct. 8, A, and Nov. 6, A—In the two presentations during the current season, the City Center presented a pair of Carmens which were convincing to the eye and ear.

Gloria Lane, in the earlier production, was the more satisfying. She looks and acts like Carmen should and was the complete temptress from her first appearance on the stage. Her voice is rich and resonant and she easily conveys the full meaning of the score to her audience. Richard Cassilly was the Don Jose, and he sang with firmness and conviction. Doris Yarick was a convincing Micaela, Norman Treigle was impressive in his first portrayal of Escamillo.

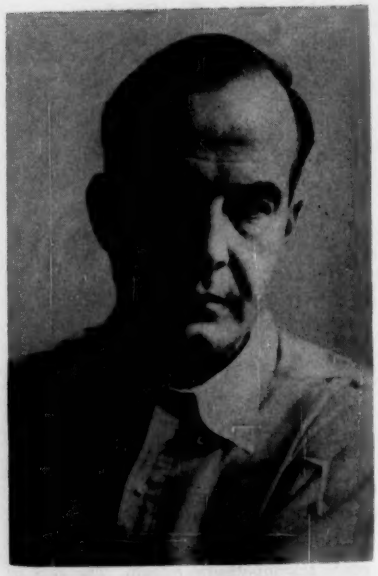
Jean Sanders, the Carmen in the latter production, was somewhat more reserved in her interpretation of the role, but she displayed to full advantage the beauty and flexibility of her fine voice. Jon Crain sang the role of Don Jose with tonal fullness and passion. William Chapman was the effective Escamillo, and Joy Clements sang the role of Micaela.

Samuel Krachmalnick conducted the opera for the first time at the City Center in the first performance, and Julius Rudel was on the podium for the latter hearing.

M. R.

Philharmonic Honors Schuman And Barber

Oct. 16, A—Honors to two leading American composers celebrating their 50th birthdays this year, William Schuman and Samuel Barber, were fittingly paid at this week's concerts under Leonard Bernstein. Schuman was represented by his Symphony No. 3, a work dating from 1941. When written, it was one of the most original and rugged works to be penned by an American composer of the period. It still holds up as a markedly individual and forceful expression of a superbly trained orchestral technician.



SAMUEL BARBER'S *fiftieth birthday was celebrated by the New York Philharmonic, when his Violin Concerto was played by* AARON ROSAND.

Barber was represented by his Violin Concerto, a highly appealing and often movingly melodious score, in which Aaron Rosand, the gifted American violinist, making his debut with the Philharmonic, presented a lyrical and expressive reading. This work, which reveals the composer's melodic powers quite strongly, antedates some of his more recent writing for stage and concert. The response from the audience was warm for both works and the soloist.

The final part of the concert was devoted to Robert Schumann's Third Symphony, the "Rhenish," the romantic measures of which provided Mr. Bernstein some of his best opportunities of the concert.

R. K.

Samson Francois Soloist With The Philharmonic

New York Philharmonic, Leonard Bernstein, conductor; Samson Francois, pianist, Carnegie Hall, Oct. 30, A—The fifth program featuring "Schumann and the Romantics" contained Berlioz's Overture "Benvenuto Cellini," Schumann's "Spring" Symphony and Tchaikovsky's "Francesca da Rimini." But the highlight of the concert was unquestionably Samson François and his performance of Prokofiev's Fifth Piano Concerto.

Mr. François' account of the Concerto was brilliant, powerful and resplendent with virtuosic fire. Scorned by the of-

ficials of Soviet music, this work—written shortly before Prokofiev's return to Russia—seems to be one of the composer's finest inspirations. Occasionally the detail of the piano part was orchestrally obscured but the electric quality of the texture in the opening movement and the lyricism of the fourth were indelibly drawn.

Not so fortunate was Schumann's "Spring" Symphony. The music, at least of the first and last movements, is uselessly repetitive and rhythmically stagnant. Despite Mr. Bernstein's flirtatious approach to the finale and pleasant spaciousness in the third movement, the work, falling as it does between classic and romantic, gives limited satisfaction. It is doubtful whether Schumann is being flattered by the revival of the Symphonies, which are far below the caliber of his finest songs, piano or chamber music. The concert concluded with an effective and suitably flamboyant "Francesca da Rimini." P. D.

Little Orchestra Gives Francaix Chamber Opera

Little Orchestra, Thomas Scherman conductor, Paul Huddleston, tenor, Vahan Toolajian, bass-baritone, Tossy Spivakovsky, violinist, Town Hall, Oct. 31, E— The second concert of this group's series offered the first New York performance of Franz Adolf Berwald's (1796-1868) "Sinfonia Singuliere," a spirited, rather Mendelssohnian work of pleasing, if not very strongly individual qualities.

More novelty was present in Jean Françaix's short chamber opera, "Le Diable Boiteux," (1937) sung in French by Messrs. Huddleston and Tollajian, with 15 instruments providing a brittle, neo-classic accompaniment. The fable, derived from Lesage, tells of one who liberates a tiny devil from an enchanter's bottle and with him journeys over the rooftops of Madrid, viewing some gay and pathetic sights. The work had previously been given in New York at a concert of the League of Composers in 1950. It is a wryly humorous and spirited composition styled an "opera comique de chambre." The musical style is polytonal, marked by contrasting episodes in fairly orthodox tonality and dancelike rhythms. Vahan Toolajian sang the parts of the Narrator and Zamullo, and Paul Huddleston intoned the frequently staccato and nasal tones of the Devil. The singers deserved much credit for their efforts, which, however, did not achieve all the sparkle that the work possesses. The musicians played the score well, if sometimes a bit too assertively to let the text be heard distinctly.

The second half was given to a performance of the Beethoven Violin Concerto by Tossy Spivakovsky, whose distinguished qualities shone through a performance not always impeccable tonally, but having a moving effect on the audience. The orchestra, approximating in size those of the composer's day, had a small number of brass instruments over-prominent at times. Mr. Scherman set a brisk pace throughout the evening and won much applause, as did the soloists. R. K.

Mozart-Mahler List By Philadelphia Orchestra

The Philadelphia Orchestra, Eugene Ormandy, conductor; Camilla Williams, soprano; Mozart-Mahler program, Carnegie Hall, Nov. 1, E— It was disappointing to find that the originally planned Berg songs had been withdrawn to leave a Mozart-Mahler program. Mozart's share of the evening began with the Overture to "The Marriage of Figaro," continued with "Dove Sono" and "Zeffiretti lusingheri," arias sung by Camilla Williams, and concluded with a highly efficient "Haffner" Symphony.

As a whole, the concert was not representative of the best this orchestra can produce. The Mozart playing had grace and verve, and every phrase was turned with a strong rhythmic impact. Miss Williams produced some fine phrases as well as some over-subtle pianissimo effects, but as a whole failed to achieve distinction in the arias.

Perhaps the proportions of Mahler's Fourth Symphony are completely satisfying only to the ardent devotee of the composer. This performance dealt precisely with the effects and imaginatively original textures of the score, but evoked monotony in the extended slow movement. It is sad that the 1960 New York concerts have produced an exaggerated surfeit of Mahler and Schumann symphonies, when symphonic works of such fine composers as Sibelius, Vaughan Williams and Roussel are almost completely neglected. P. D.

NHK Symphony From Japan In New York Debut

Nov. 1, E— The NHK Orchestra, Wilhelm Schüchter conducting, with Hiroka Nakamura the piano soloist, made its New York bow with an impressive performance at Hunter College auditorium. The only two American concerts of this splendid orchestra (in Washington and New York) marked the end of a world tour and climaxed the centennial observance of the beginning of Japanese-American diplomatic and commercial relations a century ago.

The NHK (Nippon Hoso Kyokai or Japanese Broadcasting Corporation) Orchestra is the pride and joy of its people. Rightly so, because this symphonic group of 110 well-trained and experienced musicians is of surpassing caliber, comparable to the best anywhere. It was founded in 1926, and native and foreign conductors of repute have guided its destiny. Among them, Dr. Joseph Rosenstock, who led the NHK for some years, was in the audience here.

Excellent strings, exemplary wind and percussion sections gave abundant evidence of their high quality throughout the enjoyable program. The youthful personnel showed its mettle with spontaneity and precision. Phrases were turned with finesse; dynamics were achieved with vitality, and the ensemble was admirable in responding to Mr. Schüchter's fervent conducting without score. Moreover, the combined tone quality was a joy to the ear, if not as large and rich as that of some leading American ensembles.

After the United States and Japanese national anthems, the concert began with two colorful pieces by Yuzo Toyama, young Japanese composer. Both were fascinating in thematic substance, treatment and emotional appeal. Titled

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"Rhapsody" and "Itsugi's Berceuse," each is a tonal cameo reflecting characteristics of Japanese life and thought.

Chopin's E-minor Piano Concerto, introduced the modest-mannered and charming Hiroko Nakamura. Attired in dainty Japanese costume, this 16-year-old miss, beautiful to behold, walked onstage to welcoming applause of the audience. Miss Nakamura started piano study at the age of four with Leonid Kochanski, with whom she has worked for 12 years in Tokyo. Her playing of the entire concerto was crystal-clear, exquisite. With fine technique and interpretative sensitivity, Miss Nakamura played herself into the hearts of the listeners, her work being enhanced by meticulous collaboration of orchestra and conductor. The ovation included floral offerings.

The NHK Orchestra's full resources were evinced in the Beethoven "Eroica" Symphony. Players and conductor functioned with superlative results, revealing the virtuosity that makes NHK a reckoning factor among the top echelon of symphonic expression. Wagner's "Tannhäuser" Overture was played as an extra. R. L.

American Opera Society In "Orfeo ed Euridice"

As the opening production of its eighth subscription season, the evening of Nov. 1 at Town Hall, the American Opera Society presented a concert version of Gluck's "Orfeo ed Euridice." A small orchestra was used and the performance followed Gluck's orchestration which he made for a 1774 Paris production. Antonio de Almeida, brilliant young conductor, made his American debut on this occasion. He worked well with the soloists and the orchestra which consisted of members of the Symphony of the Air.

Giulietta Simionato sang the role of Orfeo. She is a superb musician and her performance was one of considerable skill and taste. She had complete control of her many vocal resources, and the audience showed its appreciation with sustained applause. Mildred Allen singing the role of Amore and Irma Gonzales as Euridice were, for the most part, well suited for their assignments. A small chorus, trained by Margaret Hillis and singing from memory, contributed much to this superior program. The entire production was one of elegance and won due appreciation from the audience. M. R.

Music Critics Association Headed By Thomas Sherman

The Music Critics' Association held its eighth annual workshop in Chattanooga, Tenn., early in November. Officers elected on its closing day, Nov. 6, are as follows: Thomas Sherman, St. Louis Post-Dispatch, president; vice-presidents, Ted Strongin, Chattanooga Times; Noel Durham, Salt Lake Tribune; and Mrs. E. H. Lampard, St. Catherines (Ont.) Standard. Others elected were: secretary, William Swank, Jackson (Mich.) Citizen-Patriot; treasurer, Bayard Ennis, Charleston (W. Va.) Gazette; members of executive board, Miles Kastendieck, New York Journal-American, and Harold C. Schonberg, New York Times.

Bernstein Revives Liszt "Faust" Symphony

New York Philharmonic Orchestra, Leonard Bernstein, Conductor, Christian Ferras, violinist; Carnegie Hall, Nov. 6, A—Christian Ferras is a fine artist, and his playing with the New York Philharmonic under Leonard Bernstein disclosed that he can hold his own in the Bach E Major Concerto. He played the work with dexterity and with a light, lyrical tone quality that wooed the ear. The concert's magic actually began when Bernstein gave the down beat for the "Faust Symphony" by Liszt. The work is neglected by most conductors, perhaps because it is repetitious, overlong in its development sections, and thematically rather obvious. It is only fair, however, to point out that in its time, it created new horizons. Various works by Wagner, Rimsky-Korsakoff, Debussy, Strauss and other moderns show that a great deal washed off into their domains from the genius that was Liszt.

Since it is easy to make the Symphony sound "old-hat," the task that faced Bernstein was difficult. He rose to the challenge and took everything along with him. Even his gestures in this instance became a matter of dynamic force. This was a Bernstein festival. Charles Bressler sang well in the tenor solo of the Mephistopheles section, and the Choral Art Society added their voices to the stirring finale.

The concerts of this week opened with a performance of the "Urlicht" movement from Mahler's Second "Resurrection") Symphony with Jennie Tourel, mezzo-soprano, as the accomplished soloist, in memory of Dimitri Mitropoulos. J. A. F.

Copland Conducts Concert With The Philharmonic

New York Philharmonic, Aaron Copland, guest conductor; John Corigliano, violinist; Carnegie Hall, Nov. 13, A—Listeners who came to hear how a major composer conducts his own works were not disappointed, for Aaron Copland led his impressively orchestrated "Symphonic Ode"and the colorful "Salon Mexico" with ardor, artistry, and authority.

Perhaps even more interesting was his treatment of the other works on the program. In the Gluck Overture to "Iphigenie en Aulide," Mr. Copland maintained a sensitive balance between the classic restraint and the broad and noble proportions of the music's tragic theme.

Arnold Franchetti's "Largo for Strings"—a piece of considerable effectiveness in its melancholy melodic beauty as well as being a composition of no mean contrapuntal interest in its dialogue between two string orchestras —was conducted with evident musical sympathy and understanding.

The Philharmonic concertmaster John Corigliano, always deft, suave and dedicated to thorough musicianship, gave a brilliant (if not an especially inspired) reading of the Dvorak A minor Concerto. Mr. Copland's support was firmly controlled but as spirited and romantic as the score demands. E. L. S.

Berg's 25th Death Anniversary Honored

Alban Berg 25th Anniversary Memorial Concert, Jacob Lateiner, piano; Felix Galimir, violin; Robert Listokin, clarinet; Bethany Beardslee, soprano; Robert Helps, piano; Galimir Quartet, New School for Social Research, Nov. 20, twice (afternoon and evening). No greater homage can be paid a composer than an event of this type. One understands (and condemns) the prophet without honor theorem which brings posthumous honors. Nevertheless, one must honor those that undertake a concert that pays artistic respect to a great creative voice. The rapt attention of the audience at both "showings" of this all-Berg concert (packed house plus standing room) was deference not only to Berg's magnificent music, but to the unselfishness of the performers in preparing the compositions presented.

AARON COPLAND

The program was split between the early period (1905-1908) and the later (music composed in 1925 and 1926). It opened with the piano sonata, a work in which Wagnerian harmonies jet forth from time to time. This is intense, "wondrous strange" music that casts its spell. Lateiner viewed the piece so that no bald spots appeared; each and every nuance was held in place, and the tightness proclaimed magnificent playing. In the seven early songs, Miss Beardslee was a supreme exponent. She sang the pieces from memory, and her diction and style were impeccable. The lyrical exteriorization of these songs is swept by the winds of romanticism. Miss Beardslee created such an evocative atmosphere that emphasized the small masterpieces these songs are.

One movement from the Chamber Concerto was performed. It is music better heard in its original form for solo violin, solo piano, and 13 winds. In the trio version the lack of color counterpoint, with reflection and contrast, makes a minus sign in the organic constituency of the work. The performance was good, but the arresting intensity of the original sonority was missed.

The concert closed with the Lyric Suite, a work of triple-weight importance—a great contribution to chamber music, an important example of music that codifies the ultimate goal of romanticism and 12-tone technique, and one of the great compositions of the total produced by the "big three" —Schönberg, Webern and Berg. The Galimir group played nobly, but this is a quartet that demands an organization that has probed its measures for years. A. C.

REVIEW OF RECORDED MUSIC

Reviewed by James L. Boeringer, Arthur Cohn, G. A. Devlin, Peter Dickinson, Ralph I. Friedman, J. Albert Fracht, Russell Kerr, T. W. Thompson

MONAURAL

JOCHUM LEADS BEETHOVEN

Beethoven: SYMPHONY NO. 1 in C MAJOR, BAVARIAN RADIO SYMPHONY ORCHESTRA; SYMPHONY NO. 8 in F MAJOR, Berlin Philharmonic Orchestra, EUGEN JOCHUM, COND. Deutsche Grammophon DGM 12025 (Decca, distributor), monaural.

The performances of these two symphonies have some interesting differences, due largely to dissimilar response of the two orchestras to the same conductor. The First Symphony comes out *etwas langsam und sehr deutlich;* the Eighth is *sehr langsam* und *nicht so deutlich.* Since Jochum is chief conductor of the Bavarian Radio Orchestra, I suppose it is natural that he draw his best results from them. But he is a fine musician, and it is unfortunate that a major group of the caliber of the Berlin Philharmonic should be so intractable under a guest conductor. That, at least, is my opinion. Deutsche Grammophon's engineering is, happily, *"sehr deutlich."* R. I. F.

KREISLER IN MINIATURES

Fritz Kreisler: THE ART OF FRITZ KREISLER, violinist, CARL LAMSON, pianist. RCA Camden CAL-518, monaural.

Although Kreisler's monumental and individualistic readings of the Brahms, Beethoven and Mendelssohn concerti are cherished items of discriminating collectors, there are many who remember the most delicious of his artistry in his playing of the repertoire "pieces." Camden has offered an excellent restoration of some of his vintage recordings of his transcriptions and one original ("Rondino on a Theme of Beethoven"). No other violinist has ever been as successful in projecting his musical personality on records. We can again savor the rhythmic bite of his bow, the uniquely effective use of rubato, and the "electric" tone. I hope Camden also plans an early release of more of his originals: "Liebesfreud," "Liebesleid," "Schön Rosmarin," "Preludium and Allegro," et al. R. I. F.

"WATER MUSIC" IN TOTO

Handel: THE WATER MUSIC. PHILOMUSICA OF LONDON, THURSTON DART, cond. London, L'Oiseau-Lyre Ol 50178, monaural.

For this recording, Thurston Dart tried to reassemble all of the Water Music as it was originally performed. The music falls into three suites, respectively in F, G, and D. Most of the music in the well-known Harty version is contained in the first and longest suite in F. The complete score as presented here is a consistent delight, with the only justification for editing being program length. The orchestration is entirely Handel's, and it is a conspicuous improvement over any modern "arrangement." Mr. Dart is to be commended for his scholarship and musicianship. R. I. F.

MORE RUBINSTEIN BRAHMS

Brahms: SONATA IN F MINOR, OP. 5. INTERMEZZO, OP. 116, NO. 6. ROMANCE, OP. 118, NO. 5. ARTUR RUBINSTEIN, pianist. RCA Victor LM-2459, monaural.

How a youngster of 20 could compose so great a Sonata as the Brahms F Minor will in all probability remain one of Nature's secrets. It has caused our greatest pianists untold anguish and inspiration and has remained the beloved and prized possession of only a handful since its inception. One of these few is Artur Rubinstein, and his revelations should be a matter of great satisfaction to lovers of music.

The Intermezzo and Romance serve to deepen the impression that Rubinstein with Brahms is something wonderfully special and unique. J. A. F.

FRAGER IN BOW

Prokofiev: CONCERTO NO. 2 IN G, OP. 16. **Haydn:** SONATA NO. 35 IN E-FLAT. MALCOLM FRAGER, pianist. PARIS CONSERVATOIRE ORCHESTRA, RENÉ LEIBOWITZ, cond. RCA Victor LM-2465, monaural.

Twenty-five-year-old Malcolm Frager is the third American to win the Brussels competition, and prior to this honor he had won the Leventritt Award. His debut with RCA Victor shows clearly that we have here a major young talent. He is, to begin with, a brilliant pianist—alert, definite in his thinking, and a finely disciplined artist. In his projection, he proves that he is concerned with making music a living thing. Bravo! J. A. F.

SVIATOSLOV RICHTER

REINER LEADS WAGNER

REINER CONDUCTS WAGNER: EXCERPTS FROM "DIE MEISTERSINGER" AND "DIE GOTTERDAMMERUNG." THE CHICAGO SYMPHONY ORCHESTRA, FRITZ REINER cond. RCA Victor LM-2441, monaural.

Wagner is "old hat" to Reiner. The hat fits so perfectly that it is difficult to think that the two may be separated. Truth to tell, this conductor has reached the stage that everything he touches rings out with "this is it" finality. J. A. F.

STEREO

RICHTER'S FIRST U. S. RECORDING

Brahms: CONCERTO NO. 2 IN B FLAT, SVIATOSLAV RICHTER, pianist; CHICAGO SYMPHONY ORCHESTRA, ERICH LEINSDORF, conducting. RCA Victor LSC 2466, stereo.

Richter chose for his first American recording a concerto that has been performed by many pianistic "greats," such as Serkin, Horowitz and Rubinstein. Here he gives a performance which has hardly ever been equalled in our memory. He displays his mastery of the piano with effects ranging from delicate, velvety tones to brilliant fortissimos, always maintaining perfect flexibility of execution, a singing legato and superb phrasing. Music lovers will be delighted to add this recording to their collection. L. R. T.

COPLAND LEADS HIS WORKS

Copland: APPALACHIAN SPRING; THE TENDER LAND. THE BOSTON SYMPHONY ORCHESTRA, AARON COPLAND, cond. RCA Victor LSC-2401, stereo.

This RCA release contains the first composer-conducted recording of "Appalachian Spring," and the first recorded performance of "The Tender Land" Suite. Passing over the established qualities of Copland as an interpreter of his own works, it is the "Tender Land" music that commands the most interest on this disc. Couched in the composer's familiar idiom (the first notes "spell" Copland), the score is at its best in the lyrical and introspective periods. From the standpoints of music, performance and recordings, this is a worthwhile addition to one's stereo library. R. I. F.

NEW RECORDINGS RECEIVED

J. S. BACH: Concerto No. 1 in D minor. SCHUMANN: Concerto in A minor. Sviatoslav Richter, pianist. Leningrad Philharmonic Orchestra, Alexander Gauk and M. Sanderling, conductors. Monitor MC 2050, monaural.

INTERNATIONAL RECITAL. Kim Borg, bass-baritone. Works of Haydn, Beethoven, Wolf, Sibelius, Kilpinen and Mussorgsky. With Erik Werba, pianist. Deutsche Grammaphon Gesellschaft 138 060 ST 33 SLPM (Decca), stereo.

BRAHMS: Trio in E flat, Op. 40. BEETHOVEN: Sonata for Horn and Piano, Op. 17. Joseph Eger, horn. Victor Babin, pianist. Henryk Szeryng, violinist. RCA Victor LSC-2420, stereo.

176 KEYS. Music for two pianos by Tchaikovsky, Arensky, Rimsky-Korsakov, Arthur Benjamin, Stravinsky, Copland and Richard Strauss. Vitya Vronsky and Victor Babin, duo-pianists. RCA Victor LSC-2417, stereophonic.

JOHN McCORMACK SINGS SACRED MUSIC: Favorite devotional numbers sung by the Irish tenor; one is with accompaniment by Fritz Kreisler; others with Edwin Schneider, piano; Lauri Kennedy, 'cello, and Vincent O'Brien, piano. (RCA) Camden CAL-635, monaural.

ELGAR: "Enigma" Variations. BRAHMS: Haydn Variations. London Symphony, Pierre Monteux, cond. RCA Victor LSC-2418, stereo.

J. S. BACH: Suite No. 2 in B minor and Brandenburg Concerto No. 5, Antonio Janigro and the Solisti di Zagreb. RCA Victor LSC-2460, stereo.

HAYDN: Piano Sonatas in E flat and E minor, Andante and Variations in F minor; Harpsichord Sonatas in C, G, and D. Wanda Landowska. RCA Victor LM-6073, monaural.

VAUGHAN WILLIAMS: Mass in C minor. J. S. BACH: Cantata No. 4, "Christ Lay in the Bonds of Death". Roger Wagner Chorale and soloists with the Concert Arts Orchestra. Capitol SP 8535, stereo.

PROFILE, works by Prokofiev, Vivaldi, Brahms, Debussy, Gershwin, Falla, Bartok, Gluck, Guion and the performer played by John Sebastian, harmonica virtuoso, with Glen Clugston, pianist. Decca DL 710025, stereo.

PORTUGUESE FADOS AND FOLK SONGS, sung by Maria Marques and Manuel Fernandes, with Francisco Carvalhinho playing the Portuguese guitar and Martinho De Assuncao the Spanish guitar. Monitor MFS 340, stereo.

CHRISTMAS SONGS FROM THE OLD WORLD, arr. by Arne Dorumsgaard; Orchestra cond. by Robert Cornman. Monitor MF 323, monaural.

CHRISTMAS CAROLS. Temple Church Choir, London, Dr. G. Thalben-Hall, organist and cond. Angel S35834, stereo.

RAVEL: Piano Concerto in G major; Piano Concerto in D major for the left hand. Samson Francois, pianist. Paris Conservatoire Orchestra, Andre Cluytens conducting. Angel S35874, stereo.

MOZART QUINTETS

Mozart: QUINTETS FOR STRINGS: G MINOR, K.516, C MINOR, K.406, E FLAT MAJOR, K.614, D MAJOR, K.593, C MAJOR, K.515, ADAGIO AND FUGUE IN C MINOR, K.546. THE GRILLER STRING QUARTET with WILLIAM PRIMROSE, Viola. Vanguard VSD 2060, 2061, 2062. Stereo. Three Records.

Four of Mozart's string quintets (with two violas) are products of his later Vienna years, and bear the maturity and inspiration of his last symphonies and the greatest operas. I refer to K.515, 516, 593, and 614. The C minor, K.406, is a transcription of an earlier Wind Serenade, a worthy piece, but in a different class from the string originals. The C minor Adagio and Fugue was originally composed for two pianos, and was later dignified by transcription for string orchestra.

The choice of artists for a set of this kind is germane to the warmth and humanity of the music. The Grillers' seasoned understanding and musicianship give validity to their performances. Those who would take issue with occasional technical slips are brushing at flyspecks. The music and performers are served in a distinguished manner by the stereo engineering. R. I. F.

DEBUSSY, RAVEL QUARTETS

Debussy: STRING QUARTET IN G MINOR, OP. 10; **Ravel:** STRING QUARTET IN F. THE JUILLIARD STRING QUARTET: ROBERT MANN, 1st Violin, ISIDORE COHEN, 2nd Violin, RAPHAEL HILLYER, Viola, CLAUS ADAM, 'Cello. RCA Victor LSC-2413, Stereo.

I find myself enjoying the playing of the Juilliard Quartet more with each hearing. Theirs is an ensemble built on impeccable technique, intelligence, and talented musicianship. Their playing does not have all the elegant refinement of the Budapest, or the solid maturity of the Griller, but their merits are their own and their music has fresh conviction. This recording of these two French quartet classics may well be considered among the finest in the catalog, and is definitely representative of the Juilliard Quartet at its best. R. I. F.

"NEVSKY" IN NEW RECORDING

Prokofiev: ALEXANDER NEVSKY. CHICAGO SYMPHONY ORCHESTRA AND CHORUS. FRITZ REINER, cond., ROSALIND ELIAS, mezzo-soprano, MARGARET HILLIS, CHORUS DIRECTOR. RCA Victor LSC-2395, stereo.

This issue is the first major recording of Prokofiev's great film score, made into a cantata, since the Vanguard-Rossi version of 1954. It is certainly a vast improvement sonically, especially in the stereo, and it is at least on a par, musically, with past performances. Rosalind Elias is effective in the "Field of the Dead." The Chorus (unnamed), under the direction of Margaret Hillis, is confident and at times quite magnificent. The text is in English, although I must confess to a preference for the sound of the Russian with this music. R. I. F.

MOZART FOR ORCHESTRA

Mozart: SYMPHONY NO. 41 IN C MAJOR ("JUPITER"), K.551; OVERTURES, "DON GIOVANNI," "THE MARRIAGE OF FIGARO," "THE MAGIC FLUTE." THE VIENNA STATE OPERA ORCHESTRA, FELIX PROHASKA, cond. Vanguard Demonstration Record SRV-118SD, stereo.

For one reason or another, fine performances of Mozart's "Jupiter" are far from proportionate to the number of recordings available. With this newest release, the Vanguard Demonstration Series has scored materially. Prohaska and the Vienna State Opera Orchestra occasion a reading that is knowledgeable and spirited. The sound is crisp and clean. At the low Demonstration price, it is probably the best value in "Jupiter" recordings. The various overtures are also well done. R. I. F.

ANSERMET'S TONE PAINTINGS

Moussorgsky-Ravel: PICTURES AT AN EXHIBITION. **Liszt:** THE HUNS. L'ORCHESTRE DE LA SUISSE-ROMANDE, ERNEST ANSERMET, cond. London CS 6177, stereo.

In these times, when the "Pictures At An Exhibition" has become a showpiece for orchestras, conductors and recording engineers especially, Mr. Ansermet's performance is refreshingly musical. Free of bombast and exaggeration, his paintings are executed with brush rather than bucket, and London has had the good taste to record them—no more, no less. It is a sane and thoroughly enjoyable "Exhibition." R. I. F.

KEMPFF PLAYS CHOPIN

Chopin: PIANO MUSIC OF CHOPIN. **Wilhelm Kempff,** pianist. London FFSS CSA-2305. Three LP records. Stereo.

Kempff's program on these records includes the Sonatas Nos. 2, Op. 35, No. 3, Op. 35, Four Impromptus, Fantasia in E-Flat, Op. 61, Berceuse in D-Flat Major, Op. 57, Barcarolle in F-Sharp, Op. 60, and Andante Spianato and Grande Polonaise Brillante in E-Flat, Op. 22. He has long been recognized as a musician's musician, and for good reason. To begin with, he has mastered the art of communication between himself, the composer and his listeners. He not only leans on the long line, musically speaking, but has the intelligence and the ability to see to it that the little details bear their share in making Chopin a great desirable. Here is a magnificent addition to the best in Chopin recordings and should, in terms of the listener's good sense and fine knowledge, become a favorite album. J. A. F.

"LA FANCIULLA" HIGHLIGHTS

Puccini: "LA FANCIULLA DEL WEST" (highlights). RENATA TEBALDI, MARIO DEL MONACO, CORNELL MACNEIL, GIORGIO TOZZI, CHORUS AND ORCHESTRA OF THE ACADEMIA DI SANTA CECILIA, ROME. FRANCO CAPUANA, cond. London OS-25196, stereo.

The "highlights" have been well put together. There is enough of the music to create a desire for more, much more. It is the wonderful array of singers, however, that makes the record a vocal holiday. J. A. F.

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CONDUCTORS

The 15th anniversary of the United Nations was marked by a concert given in the General Assembly Hall in New York on Oct. 24 by the Philadelphia Orchestra, under **Eugene Ormandy;** the Temple University Choir and vocal soloists in Beethoven's Ninth Symphony. . . .

The 25th anniversary season of the New Orleans Philharmonic Symphony, under **Alexander Hilsberg,** will include world premieres of a "Carol Overture" by Edith Braun, teacher of composition at the Curtis Institute of Music; "Music for a Green Summer," by Charles Turner, only pupil of Samuel Barber; and the 11th Symphony of Alan Hovhaness, commissioned by the orchestra under a Benjamin Aaard. . . .

The premiere of Vittorio Giannini's "Medead" was given by the Atlanta Symphony on Oct. 20 with Irene Jordan as soprano soloist, under the baton of **Henry Sopkin,** not Henry Mazer, as inadvertently stated in a caption in the November issue. . . .

Fritz Reiner, who has been ill, will return to the conductorship of the Chicago Symphony at the concerts of next Feb. 2 and 3, according to a recent announcement; guest conductors to appear in the interim are **Paul Kletzki, Leopold Stokowski, Pierre Monteux** and **André Cluytens,** as well as **Walter Hendl,** the associate conductor. . . .

Dieter Kober conducted members of the Chicago Symphony Orchestra in a special performance for their Majesties the King and Queen of Denmark during their visit in Chicago on Oct. 10. . . .

Arnold U. Gamson has been appointed musical director of the Richmond Opera in Staten Island and the company's seasonal bow was with "Lucia di Lammermoor on Nov. 29, featuring Roberta Peters in the title role . . . **Howard Hanson** conducted the Los Angeles Philharmonic Orchestra on Nov. 4 in the first of six concerts of music by American composers to be given in the schools of that city . . . **Antonio de Almeida** made his American debut leading Gluck's "Orfeo" with the American Opera Society on Nov. 1. . . .

The Fort Wayne (Ind.) Philharmonic Orchestra, under **Igor Buketoff,** recently programmed Carl Nielsen's Fifth Symphony to honor the visit to the U. S. of the King and Queen of Denmark . . . Benjamin Britten's opera "A Midsummer Night's Dream" is reported under consideration by the New York City Opera under **Julius Rudel.** . . .

The Neiman-Marcus department store is presenting a series of "Italian Fortnights" in the Dallas Theater Center. In the first of these Sunday evening events, 14 of the Dallas Symphony string players banded together in a group called the Vivaldi Orchestra, under the direction of **Leonard Posner,** concertmaster, playing on rare old instruments music of that composer's period.

Violinist **Jacob Krachmalnick,** assistant concertmaster of The Cleveland Orchestra from 1946 to 1951, will return to his former post during the first month of the 43rd season, which began Oct. 6-8 at Severance Hall. Joining the Orchestra in four programs, he will temporarily replace Assistant Concertmaster Arnold Steinhardt, who is completing a tour of duty in the U. S. Army. . . .

COMPOSERS

André Jolivet, noted French composer, visiting the U. S., for the first time, appeared as guest conductor of the Detroit Symphony on Nov. 10 and 12 in the performance of his Second Symphony, at the invitation of Paul Paray; on Nov. 16 he was to attend the U. S. premiere of his sonata at Town Hall, given by American pianist Frank Glazer . . . **Quinto Maganini** led his own work, "Italian Railway Posters," on Nov. 21 with the Norwalk (Conn.) Symphony Orchestra. . . .

The premiere of "Holiday," a new ballet with score by **Leroy Anderson,** will be given by the Westchester Ballet at the County Center in White Plains, N. Y., on Dec. 28 . . . The 75th birthday of **Egon Wellesz,** noted Austrian composer and musicologist, now a faculty member of Oxford University, was marked on Oct. 21. . . .

Gisella Selden-Goth's String Trio will be performed on Jan. 20 in a concert at the Library of Congress by members of the Fine Arts Quartet . . . **Claire G. G. Polin** is composing a Flute Concerto to be performed by William Kincaid, formerly for many years solo flutist of the Philadelphia Orchestra. . . .

First performances of works being heard in the series of three Sunday afternoon concerts for the Scholarship Fund at Mannes College of Music include: **William Saydeman's** Songs for soprano, flute and 'cello, sung on Nov. 13 by **Dorothy Bergquist,** soprano; **Peter Pindar Stearns'** Nocturne for flute and clarinet, which Rita Fiedel and Benjamin Garry will play on Dec. 4; and **Alan Raph's** "Three Display Duets" for trumpet and trombone, to be given by Bruce Revesz and Philip Bonnet on Jan. 22. . . .

The New York Philharmonic will premiere **Ben Weber's** Piano Concerto next March; the work was commissioned by William Masselos, under the Ford Musical Artists Award. . . .

A concert of works by **Donald Waxman** was heard in Carnegie Recital Hall on Nov. 6 . . . **Walter Piston's Symphony** No. 4 was performed by the Brooklyn Philharmonia under Irving Landau on Nov. 12. . . .

The Norwegian composer **Knut Nystedt** recently completed a tour in the United States as conductor of the Norwegian Soloist Choir; he and his wife were present at the world premiere of his symphonic work, "The Seven Seals," given by the Hartford Symphony Orchestra under Fritz Mahler on Nov. 23. . . .

Roger Hannay's 12-tone work, "Overture For Orchestra," was performed recently by the Fargo-Moorhead Symphony directed by Sigvald Thompson. . . . **Jose Serebrier,** from Uruguay, 22-year-old Antal Dorati scholar this season, recently conducted his own "Elegy for Strings" at a subscription concert of the Minneapolis Symphony.

ARTHUR AARON
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THE NATIONAL SCENE

Cincinnati Openings Feature Two "Dons"

■ October was a great month in Cincinnati for two famed "Dons" — "Don Quixote" and "Don Giovanni." The Strauss tone-poem was the highlight of the Cincinnati Symphony's second concert of the season and the occasion for a huge ovation for 'cello soloist Robert Sayre. Mozart's "Don Giovanni" was presented in a brilliant touring version by Boris Goldovsky's Grand Opera Company on Oct. 25, under the aegis of Ralph Corbett's Artist Series.

For the opening concert, Max Rudolf and the newly-augmented Symphony (100 players) presented a musical menu that the most jaded appetite could not resist — Wagner's "Meistersinger" Prelude; Debussy's "La Mer," Brahms' Fourth — with the sparkling, though over-repetitious "Rounds for Strings" by David Diamond thrown in for good measure.

In Brahms' Fourth Symphony Mr. Rudolf was very much at home. It was Brahms we could take to our hearts. The string tone gets better at each succeeding concert. A little unevenness in "La Mer" did not affect its generally effective impressionism — wherein our woodwind choir (containing several new first-chair men) proved their powers.

■ Guiomar Novaes played an eloquent, elegiac and lyrical Mozart D Minor Concerto at the orchestra's third concert. The other Latin-American contributions — Camargo Guarnieri's Symphony No. 2 and Villa-Lobos' over-complex, under-inspired "Momo Precoce" — were disappointing.

In an all-Beethoven concert, on the last weekend of October, Isaac Stern played the Violin Concerto so beautifully that few other living violinists can equal his reading. Rudolf and the orchestra gave us a stunning Eighth Symphony — deep and meaningful, except where a scherzando or secondary theme called for the lighter touch. This work is too often treated as a jest rather than a symphony where Sophoclean moods vie with Aristophanic ones. Rudolf's tempos are marvels of restraining, yet never dragging.

The opening concert of the La Salle String Quartet was excellent, except for the fugato finale of the Rasumovsky C Major Quartet. When this inspired finale is taken so rapidly, its notes blur into a wild rout. The playing of the slow movement of this quartet was lovely, as was that of the neglected early Schubert G Minor Quartet.

Goldovsky's "Don Giovanni" proved bright, fresh and delightfully entertaining. As the Don, bass-baritone Ronald Holgate is agile and credible and has a fair amount of musicianship at his disposal. The gem of this production is the Zerlina — Jeanette Scovotti, attractive and endowed with a fine, clear soprano voice. Spiro Malas' busy-body Leporello; Constance Fisher's rich-voiced Donna Anna; James Wainner's velvety, lyrical Don Ottavio and Paul Ukena's bumptious Masetto deserve more than this passing notice. Mr. Goldovsky is a gifted producer and director, but the set was disappointing.

HENRY S. HUMPHREYS

Solti Takes Baton Of Los Angeles Philharmonic

■ The Los Angeles Philharmonic began its 42nd season on Nov. 10 under the baton of its newly appointed music director, Georg Solti. Mr. Solti chose to open with a bang by giving Beethoven's Ninth. Actually the program began with the composer's First Symphony, but the Ninth was, naturally, the main attraction. Frances Yeend, Shirley Verrett-Carter, David Poleri and Donald Gramm made up the fine vocal quartet; the Roger Wagner Chorale also participated.

The Ninth may not be an ideal work for an initial concert of the season, but under Mr. Solti's firm direction, sparks were engendered now and then. The Hungarian conductor will benefit this organization enormously, one feels.

■ A vast audience greeted the 24th annual appearance of the San Francisco Opera here. In "Traviata," the opening opera, the costuming and staging matched the sartorial display by the listeners. The performance was a splendid one with Anna Moffo as Violetta. Miss Moffo knows her way around the stage and her voice, though not large, is lovely to hear with its ease of execution, especially in the florid parts of her role. Jan Peerce and Robert Weede satisfactorily fulfilled the demands of the other leading characters. Silvio Varviso conducted with musicianship and verve.

Sunday's matinee offered "Lohengrin" with the new Hungarian tenor, Sandor Konya, in the name part. Ingrid Bjoner was Elsa, Irene Dalis as Ortrud, Robert Anderson as Teleramund, and Kurt Boehme as Henry the Fowler. Francesco Molinari-Prandelli conducted a performance that was never dull, though seldom outstanding. The opera was given minus the swan (which probably was outside enjoying the day's downpour).

Though I was not able to be present, some of my colleagues reported that the performance of "Simon Boccanegra," given on the previous evening with Tito Gobbi in the title role, Floriana Cavalli as Amelia, and Leopold Ludwig conducting, was without great distinction.

Much the same could be said of Bellini's "La Sonnambula," given on Monday evening with Anna Moffo beautifully and bravely sustaining the title role.

In Tuesday's "La Boheme," with Cavalli a splendid Mimi, Mary Costa a captivating Musetta, Giuseppe Zampieri a fine Rodolfo, and Baccaloni as Benoit, the vast audience enjoyed every moment of a performance that was greatly enhanced by the informed leadership of the conductor, Varviso.

■ In this writer's opinion, there is little excuse for reviving Puccini's "La Fanciulla del West." True, Puccini, with this work, began to experiment with new techniques; his efforts were not convincing, even though there are some lovely and moving portions in the opera. The performance on Nov. 2, conducted by Molinari-Prandelli, with Dorothy Kirsten, Tito Gobbi, Sandor Konya and Lorenzo Alvary among others in the cast, was enthusiastically received. Real horses dashed across the stage in Act III.

Alban Berg's "Wozzeck," scheduled for its first local showing on Nov. 11, will be reported on later.

ARTHUR W. WOLF

Chicago Lyric Opera Scores With Revivals

■ Lyric Opera of Chicago produced two of the finest performances of its seven seasons within the past fortnight. Mozart's "Le Nozze di Figaro" brought Schwarzkopf, Waechter, Streich, Ludwig and Perry in their accustomed roles so frequently sung together in Europe; and Tebaldi returned to join her distinguished *vis-à-vis*, Tito Gobbi, and Giuseppe di Stafano in the season's first presentation of "Tosca" given in the grand style, replete with the splendid sets of the "Golden Era" here, an excellent supporting cast, and with Gianandrea Gavazzeni in the pit to give the Puccini score the full glow and fervor that is its due.

Tebaldi, serenely beautiful, and handsomely costumed, poured out her voice in all of its vocal splendor and portrayed Floria Tosca with a dignity and restrained emotion that intensified the role's dramatic moments. Gobbi, always a magnetic figure, gave his potent, subtle characterization of Baron Scarpia —surely unmatched today—and di Stefano's beautiful tenor rang out superbly in his impassioned portrayal of Cavaradossi. Reminding us that there are no small roles the lesser ones were all well taken.

A distinguished cast and conductor, skilful and sympathetic stage direction, sets newly burnished and tastefully rearranged and lighted, and principals and chorus alike sumptuously costumed and groomed to perfection marked the Lyric's "Le Nozze di Figaro" in its first performance (Oct. 27). This polished,

sophisticated recreation, skilfully guided by Josef Krips, was a far cry from the disorganized, slapstick performance of the same work which introduced Walter Berry, last night's Figaro, to Chicago two years ago. Mr. Berry was good then, but like the performance, he has improved greatly, not only in vocal beauty and power, but in the imagination and resource with which he interprets the role of the independent-minded valet. Elisabeth Schwarzkopf, singing Countess Almaviva for the first time in Chicago, was always beautiful, frequently a fine actress, though seemingly not at vocal peak until the latter scenes of the opera. Fernando Corena and Martha Lipton were a better pair as Doctor Bartolo and Marcellina than are often seen, and other lesser roles were equally well cast and played. However, honors must surely go to the two newcomers, German Eberhard Waechter, making his American debut as Count Almaviva, and the diminutive Swiss-Austrian coloratura, Rita Streich, the most fetching Susanna since Sayao's, and to Christa Ludwig, playing her first Cherubino here. Miss Ludwig conceives the love-sick boy as a charmer, elegant, and flirtatious, but sometimes confused. Rita Streich, a bewitching Susanna, revealed not only the pure and effortless song which admirers of her records have come to take for granted, but much stagewise skill and a good dramatic imagination. Her voice blending with Schwarzkopf's in the Letter Duet, and her poignantly beautiful singing of "Deh, vieni non tardar" were among the musical high points of the evening. Eberhard Waechter, as the philandering Count Almaviva who is also still a jealous husband, displayed a vibrant baritone, flexible and many-faceted, as is his acting. He is also a handsome figure, and his superbly sung and acted monologue in the third act, as well as the tender sincerity of his apology to his Countess in the finale brought cheers from the packed house that enjoyed this brilliant evening to the utmost.

■ Lyric's third staging of "Aida," given its first performance Oct. 17, originally had promised Leontyne Price in the title role and Dimiter Uzunov as Rhadames, and with Simionato returning as Amneris, Robert Merrill making his Lyric debut as Amonasro, and Votto conducting, this was quite a cast to sell out the four performances scheduled. But misfortune struck early when Ustinov fell ill, as did Miss Price, on the eve of the opera opening. They were replaced by Carlo Bergonzi (who made his U. S. debut with Lyric in 1955) and Margherita Roberti, who sang the role of Elisabetta in the opening "Don Carlo" two nights before. Bergonzi presented a handsome, fine-voiced Rhadames, though a stilted one. Miss Roberti, taking over a difficult role not well suited to her on short notice, displayed secure musicianship, considerable artistry and vocal capabilities, but was not sufficiently at ease vocally to bring her role off altogether happily. She was far more successful in her second performance two nights later. The debonair Mr. Merrill needed more than his beautiful voice to carry his role convincingly. It was left to Mme. Simionato to light up the otherwise undistinguished presentation, which she did. In glorious voice and fine spirit for the role, she carried it off with flying colors. Ferruccio Mazzoli, Franco Ventriglia, Mariano Caruso and Doris Yarick were well cast as the High Priest, King of Egypt, Messenger and Priestess, respectively. Ruth Page's ballet and soloists Orrin Kayan, Irina Boroska and Kenneth Johnson lifted the performance brilliantly, and the staging of Carlo Maestrini was admirable.

■ The past month of Chicago Symphony concerts were led by four (Hendl, Votto, Shaw and Rosbaud) replacing Fritz Reiner, who is expected to return to his post in early February. Walter Hendl took over the midweek concerts of Oct. 20 and 21 with Van Cliburn, his soloist in MacDowell's Concerto No. 2 and the Prokofiev No. 3. The performances came between Hendl's sensitive, colorful readings of Stravinsky's Symphonic Poem, "Song of the Nightingale" and Ravel's Orchestral Fragments (Second Series), from "Daphnis and Chloe." Cliburn, with Hendl and the orchestra happily *en rapport*, played the MacDowell, demanding the utmost in pianistic effects, for more than it was worth, for the overly-embellished work, with its reminiscent melodies, is not rich musically. The Prokofiev received a virtuosic performance that caught the full spirit of the composer and communicated it with stirring impact. Cliburn drew packed houses and rewarded them well.

Antonino Votto, a leading European conductor of both opera and symphony orchestras, who had won the esteem of opera audiences here when he made his U. S. debut with the Lyric Opera at the opening performances of the season, was loaned by Lyric to conduct the Chicago Symphony concerts of Oct. 25, 27 and 28. Votto's musically satisfying readings of Haydn's Symphony No. 104 (OldNo.2), works of Debussy, Ravel, and Weber, and the highly imaginative, virtuosic performance he inspired of Moussorgsky's "Pictures at an Exhibition" revealed the distinguished maestro's full artistic stature, which was further evidenced in his perfectly attuned collaboration with Guiomar Novaes, his soloist for all three concerts, in Mozart's D Minor Concerto, No. 20 (K.466). With her calm beauty and special charm, Mme. Novaes spoke beautifully for Mozart, with the grace, the elegance and joyousness without which the artist's respects cannot be paid to the great master. She was warmly feted.

Robert Shaw was on the podium for the following week's concerts, to conduct Beethoven's "Missa Solemnis," with superior soloists Adele Addison, Regina Sarfaty, Richard Lewis and Eberhard Waechter, and the Chicago Symphony Orchestra Chorus beautifully trained by its director, Margaret Hillis. It was quite a coup to find Mr. Shaw available, to engage him to take over the presentation of the massive work long planned by Reiner and never before given in its complete form, for the versatile conductor had given the work successfully with the Cleveland Orchestra last season. Mr. Shaw's combined gifts and understanding of the score enabled him, with the full response of his forces, to achieve a deeply impressive, notable performance.

■ Hans Rosbaud, Austrian-born conductor, who was received so enthusiastically here as guest with the Chicago Symphony two seasons ago, returned for the two-week period (Nov. 4-18), to enrich the season with some of the orchestra's finest concerts. With wonderful command of the orchestra—and their highest respect — Rosbaud, by the simplest means, penetrates to the heart of the music and brings it alive naturally, with unfailing taste. His programs ranged from Handel, the Concerto No. 1 (Op. 3), through works of Schönberg and Stravinsky ("Accompaniment to a Cinema Scene," and Symphony in Three Movements, first performances at these concerts), and included symphonies of Haydn, Mozart and Schumann, beautifully given; fresh, vivid Debussy and Ravel; some stunning Strauss; and Beethoven's Overture "Leonore" No. 2 that had new values.

Mischa Elman played a recital in Orchestra Hall Oct. 28, to defy his years and hold his place apart on the highest artistic peak reached a generation ago. He played the Vitali-Charlier Chaconne in G Minor, Richard Strauss' Sonata in E Flat, the Bach Partita No. 3, Spohr's Concerto No. 9, a Berceuse by Ysaye, and Saint-Saens' "Introduction and Rondo Capriccioso," followed by encores and a prolonged ovation.

Sviatoslav Richter's first recital here that packed Orchestra Hall and turned away crowds, was a high, musical occasion. The phenomenal gifts of this profound musician, so evident in his recent performance of the Brahms Second Concerto with the Chicago Symphony, were manifested in Beethoven's D Major Sonata (No. 3, Op. 10), Three Schumann "Novelettes," the Chopin Scherzo in E Major, pieces by Ravel and the Scriabin Sonata No. 5 that ended the program.

Sidney Harth's first Chicago recital, presented at De Paul Centre Theatre Oct. 16, drew a large audience of representative musicians and music-lovers. The beautiful tone quality, and the fluid, virtuosic performance we are accustomed to hear from Mr. Harth in his performances with the Chicago Symphony, together with his unfailing musicality and natural affinity for his instrument, combined to make his recital a joy from beginning to end. Ilse Sass was Harth's excellent pianist in performances of sonatas of Schubert (A Major, Op. 162), Ysaye (Op. 27, No. 3) and Strauss, and Ravel's "Tzigane."

Allen Child and his Aristocrats of Song gave a concert in Fullerton Hall on Oct. 19 that drew a large, friendly audience. Mr. Child inspired his 24 young singers to sing with spirit the varied program, of popular nature, which the audience obviously enjoyed.

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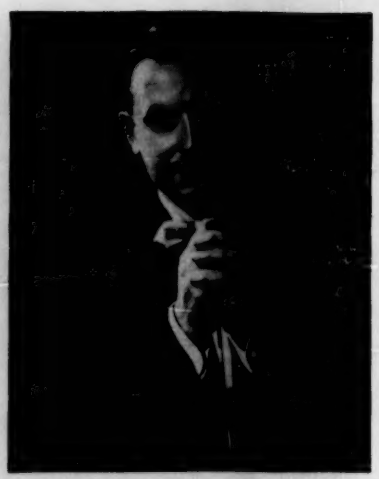

DIETER KOBER

■ Gallery and Garden Concerts by the Chicago Chamber Orchestra, Dieter Kober conductor, will be resumed in Fullerton Hall, at the **Art Institute of Chicago,** at 3:30 p. m. on Sunday, Dec. 11, with Sidney and Teresa Harth, violinists, and Jack Winsor Hansen, pianist, as guest artists. Other dates include Feb. 19, and March 19; at the latter concert the Wallfisch Duo will premiere recently-discovered concerti by Michael Haydn and Mendelssohn. Mr. Kober during 1961 will give 11 other concerts, and has programmed all of Bach's Brandenburg Concerti and a first performance of Stravinsky's Concerto for String Orchestra. On April 16 there will be a first performance of Variations for piano and piano and string orchestra by Kevin Norris, Chicago composer, and in May a concert of Danish music.

■ Alyne Dumas Lee, Negro soprano, who attracted considerable attention as a first winner of the Michaels Music Award and in extensive concertizing, returned for her fourth Orchestra Hall recital on Oct. 2. Miss Lee, a dedicated and extraordinarily gifted singer, had chosen her program from some of the richest vocal literature. The first half held songs of Buxtehude, Schütz, and Bach, sung exultantly; Bachelet's Chere Nuit, that had moments of thrilling beauty, and other French Chansons; lieder of Schumann and Schubert; and Weber's "Ozean Du Ungeheuer," delivered with dramatic impact, but some vocal strain robbed the voice of its full beauty. A Song Cycle by Bernard Brindel was interesting musically, though the art of wedding word and note has not yet been mastered by the composer, whose music did not evoke the spirit of the text. A group of songs in English by Carpenter, Barber and Hageman, were refreshingly welcome, in contrast to the mostly sombre songs which Miss Lee seems to favor. The program closed with Schubert's The Almighty, after which Miss Lee warmed to Negro Spirituals communicated in their true spirit. Ralph Dodds was the musicianly and sensitive accompanist.

■ Leonard Pennario, whose Orchestra Hall recital Oct. 9 was the first event on the 1960-61 Allied Arts Piano Series, substituted Two Scarlatti Sonatas for the earlier programmed Bach-Liszt Fantasie and Fugue in G Minor to open his program, and played them with surprising indifference and an excess of pedal. He came into his own in a deft and often elegant performance of Haydn's Sonata in F, and gave particular beauty to the Larghetto movement. The Liszt B minor Sonata held memories of nobler performances than Pennario's was, so that his more refined playing of Toch's "Profiles" and Ravel's "Le Tombeau de Couperin" (only in part) were welcome. That this fine artist was not heard to advantage on this occasion was no doubt due to a severe nose-bleed during the intermission, causing him to curtail his program.

DOSHA DEVRIES

Philadelphia Special Concert Presents Richter

■ Keyboard artists were to the fore in Academy of Music concerts, with two preeminent artists of the piano and the pipe organ playing there. The first was the heralded Sviatoslav Richter, Russian pianist in his local debut. He appeared at a special concert with the Philadelphia Orchestra, Eugene Ormandy conducting, one of the rare times the Orchestra played on Friday night. (Its regular concerts are on Friday afternoons.)

Richter not only disappointed no one, he bowled over even those listeners who thought they knew what to expect. First

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came the Dvorak Concerto, which Richter played for the first time, which Ormandy conducted for the first time, and which was probably new to nearly all the Orchestra members. This was a sovereign performance, but was quite eclipsed by the Brahms Concerto No. 2. Richter's subtlety of technique, controlled fire and penetrating insight shed new light on this masterwork. The pianist was scheduled for a recital Dec. 1, eagerly anticipated.

Virgil Fox, one of the leading technicians of the organ, gave the first full recital on the new Cyrus H. K. Curtis Memorial Organ, and more completely demonstrated this fine instrument's powers. This was Philadelphia's first organ recital where tickets were sold at regular prices in a concert hall. Fox was a good choice for this event, sponsored by the Philadelphia Chapter, American Guild of Organists. Among the major works he played were Bach's Passacaglia, Franck's Chorale in E and Reger's Fantasy on "How Brightly Shines the Morning Star," the last climaxed by a massive double fugue.

■ Mason Jones, first horn of the Philadelphia Orchestra, was soloist in the local premiere of Glière's Horn Concerto, romantically melodic work. Also new here was William Flanagan's "A Concert Ode," a mildly progressive score of several short, connected stanzas which appropriately ends on an unresolved chord.

Concertmaster Anshel Brusilow presented the first performance of Richard Yardumian's revised version of his Violin Concerto, which Brusilow had first introduced nearly a decade ago. With a short slow movement added on the suggestion of Ormandy, and other changes made, this appears to be one of Yardumian's best works. It is something of a dialogue between solo instrument and orchestra, with rhapsodic and introspective passages; the finale is full of fun—the orchestra is a bit raucous. Brusilow played it with burnished tone and polished understanding. On this program was the world premiere of Eugene Zador's "Elegie," one of Edward B. Benjamin's "restful music" commissions, which is pastoral rather than elegiac in mood. The clarinet adds a dash of Hungarian flavor. Ormandy also featured a robust reading of Schumann's Fourth Symphony and the local premiere of Delius's atmospheric "In a Summer Garden."

Camilla Williams sang two Mozart arias with crystalline beauty and sensitivity of style, and conveyed the bright and bucolic feeling in the finale of Mahler's Fourth Symphony. On a Beethoven program John Pennink gave a sturdy and well-proportioned interpretation of the "Emperor" Concerto.

Another young pianist, Jeaneane Dowis, made a successful local bow with the Philadelphia Little Symphony, Robert Mandell, conductor. She played Ravel's Concerto in G with intensity and a fluent technique.

■ Both local opera companies gave "Aida" within nine days to nearly sold-out houses. While each had many fine points, the production of the Philadelphia Lyric Opera scored the greater impact because of the local opera bow of Leontyne Price in the title role, and another debutante—Anselmo Colzani—as a last-minute substitution in the Amonasro part. Both dramatically and vocally Miss Price is an ideal Aida. Colzani also earned cheers. Carlo Bergonzi did well as Radames, but Irene Dalis was a rather cold Amneris. Julius Rudel conducted with vigor and pace.

Gloria Davy likewise was impressive as Aida with the Philadelphia Grand Opera. Irene Kramarich brought intensity to the part of Amneris, and Kurt Baum sang well as Radames. Robert McFerrin made a successful local bow as Amonasro. Giuseppe Bamboschek conducted ably . . . Earlier, the Philadelphia Grand opened the opera season with Anna Moffo, star from suburban Wayne, Pa., repeating her success of last season in the title role of "La Traviata." She is beautiful to both ear and eye. Barry Morell and John Reardon did well in the male leads.

The New York City Opera presented a sparkling, all-star performance of "Cosi Fan Tutte" for the Philadelphia All Star Concert Series . . . Another opera, of the "off Broadway" variety, was George Kleinsinger's amusing "Archy and Mehitabel," given seven performances by the Co-Opera Company at the reclaimed Society Hill Playhouse. Frank Henzel and Rosina Gore sparkled in the title roles, and the chorus of cats meowed expertly.

The Philadelphia Forum enjoyed a joint recital by Anna Moffo and Theodor Uppman, and the two-piano playing of Luboshutz and Nemenoff. Malcolm Frager was impressive as an artist in his first piano recital. He looks to be one of the future greats.

SAMUEL L. SINGER

San Francisco Plans Spring Opera Series

■ A special third performance of Alban Berg's "Wozzeck" and a repeat performance of Wagner's "Lohengrin" brought the 38th season of the San Francisco Opera to a close. The success of this series left local opera-lovers eagerly awaiting the promised season of spring opera to be held under the artistic guidance of Kurt Herbert Adler, the company's general director.

In the meantime, the San Francisco Symphony Orchestra has announced its schedule for the coming season. There will be 20 programs in the regular series (Wednesday evenings and Friday afternoons) and two sets of 12 programs each on Thursday and Friday evenings. Besides the orchestra's regular conductor, Enrique Jorda, there will be three guest conductors—Josef Krips, Pierre Monteux, and Stanislaw Skrowaczewski. Composer Leon Kirchner will conduct the orchestral part of his own Piano Concerto when Eugene Istomin plays it at the second concert of the series.

This winter's accent is on contemporary music, as the choice of Kirchner's Concerto and that of Arnold Schönberg (to be played by Glenn Gould) shows. The season opens on Dec. 7-9 and 10, with violinist Leonid Kogan as soloist in concerti by Mozart and Shostakovich. It will close May 24-26 with a performance of Berlioz' "Damnation of Faust," and promises to be a memorable schedule.

■ Gerhard Samuel launched his second season as conductor of the Oakland Symphony Orchestra (now to be considered a "metropolitan" orchestra according to American Symphony Orchestra League standards, since its budget is between $100,000 and $250,000 per season). He programmed overtures of Schumann and Verdi, Mozart's E-flat major Concerto, K. 482, in which Paul Badura-Skoda was guest soloist, and a concert performance of Stravinsky's "Orpheus" for his opening program of Oct. 19. The orchestra plays better than ever, showing remarkable improvement with each concert, and attendance is growing, too.

The rarely-heard overture to Schumann's almost forgotten opera "Genoveva" was engrossing. Though the music of "Orpheus" does not hold up in concert as well as some of Stravinsky's other ballets, Mr. Samuel and the orchestra were expert communicators of its virtues. Badura-Skoda's artistry is always impressive, even when one does not agree completely with his views on Mozart. He received perceptive support from conductor and orchestra. The third concert, Dec. 13, will include works of J. C. Bach, Debussy and Mahler.

■ The Hungarian String Quartet began the University of California's concert season with a two-program series containing all the Bartok quartets, the university's Hertz Hall being filled to capacity each time with a warmly responsive audience. Members of the quartet rightly interpreted the response as a tribute to Bartok.

Concert activity in the East Bay began with a recital by baritone Giorgio Tozzi under the auspices of the Oakland Civic Music Association on Sept. 22. He surprised and delighted lieder devotees by performing the "Four Serious Songs" of Brahms. Events in this area revolve largely around the University's musical calendar.

In San Francisco, Dana Attractions, Ltd., presented basso Jerome Hines on Oct. 30 in a program containing arias by Handel and Mozart, four songs by Schubert, and a second half in which songs by Duparc and Monteverdi were set side by side with Italian folk tunes, an aria from an opera of Thomas and a group of spirituals. With Alexander Alexay at the piano, Mr. Hines provided an excellent demonstration of his artistry, but the finest singing could not

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redeem so poorly constructed a se ond half. Mr. Alexay's recital pieces, too, could have been improved.

■ The California Civic Music and Arts Foundation's current concert series opened on Nov. 2 with a program of music for piano, four hand, with Paul Badura-Skoda and Joerg Demus playing Schubert's F minor fantasy and two other selections, the andante and variations in G of Mozart, Hindemith's sonata in E, and Bizet's "Jeux d'Enfants" in Veterans Auditorium. It is a mystery why such artistry could not draw a capacity audience from an area which prides itself on its cultural maturity. The two artists responded to the warm reception from musicians by playing a number of Brahms waltzes as encores.

Duo-pianists Vitya Vronsky and Victor Babin enthralled a packed audience at San Francisco State College on Nov. 6 with a program of works for piano duet by Mozart and Schubert and for two pianos by Rachmaninoff and Stravinsky (the Schubert was the same F minor fantasy Badura-Skoda and Demus played, and the Stravinsky was a transcription by Babin of three selections from "Petrouchka").

■ Pianist Istvan Nadas, well-known concert artist, who this fall joined the faculty of the San Francisco Conservatory of Music, gave his first local recital on Sept. 28 in the Conservatory's recital hall, playing the C minor partita of Bach, Beethoven's "Hammerklavier" sonata, the Sixth Sonata of Prokofiev and Chopin's F minor Ballade.

For its second concert of the coming season the Oakland Symphony Orchestra will give the American premiere of Mordechai Sheinkman's "Passi" for orchestra . . . Pianist Sviatoslav Richter appeared in the Bay Area for two recitals, on Nov. 11 under auspices of Dana Attractions, Inc., and on Nov. 13 in U. C.'s Harmon Gymnasium under auspices of the University's Committee for Arts and Lectures.

A debut recital of interest brought mezzo-soprano Norma J. Levister, assisted by William Duncan Allen at the piano, to the Century Club on Oct. 29, with arias of Bach, Handel, Mendelssohn and Bruckner, a group of spirituals, four Schubert songs and arias by Tchaikovsky and Verdi. Miss Levister showed uncommonly clear diction in English, German and Italian but has yet to identify herself with the communicative content of each work . . . Pianist Charles Adams of Berkeley gave a recital in the Berkeley Little Theater on Oct. 23, playing music of Schubert, Mozart, Beethoven and Chopin. The Schubert Adagio and the Mozart variations found him at his best, for the Beethoven sonata, Op. 57, and 12 Chopin Etudes seemed at present beyond his grasp. JOSEPH BISKIND

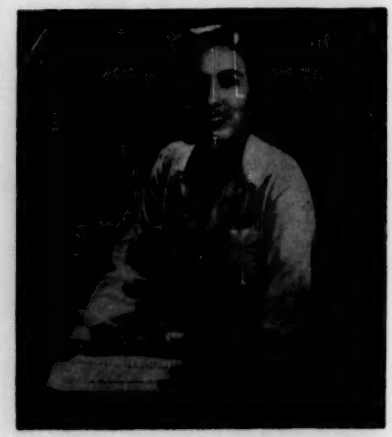
Cleveland Orchestra Has Noted Guest Artists

■ George Szell and the Cleveland Orchestra launched its 43rd season with a program that contained a first local performance of Aaron Copland's Suite from his opera "The Tender Land." Detached from the stage this music loses much of its effectiveness, albeit a suggestion of its charm is preserved. This program, which offered Smetana's "Bartered Bride" Overture, Schumann's "Rhenish" Symphony and Debussy's "La Mer," lacked spirit and brilliance, qualities that we have come to expect from our gifted conductor.

Later, as the season progressed, orchestra and conductor came into their stride and found their accustomed buoyant spirit. Sibelius' Second Symphony closed the second concert, which also contained the rousing "Iberia" Suite of Albeniz and a first performance here of Hindemith's Concerto for Woodwinds, Harp and Orchestra. The excellent soloists for this rewarding composition were Maurice Sharp, flute; Marc Lifshey, oboe; Robert Marcellus, clarinet; George Goslee, bassoon, and Alice Chalifoux, harp. Mozart's "Eine Kleine Nachtmusik" was the charming curtain-raiser.

First soloist of the season was the Hungarian violinist Johanna Martzy, making her debut in this city. She brought her impressive gifts into play with a lofty performance of Mozart's Violin Concerto in G major and paid tribute to her countryman Bartok with an exciting performance of his "Rhapsody No. 1" for violin and orchestra. Strauss' "Don Juan" and Schumann's Second Symphony found Szell and the orchestra in exalted mood.

'Cellist Pierre Fournier delighted his audience with beautiful playing in the Vivaldi Concerto in E minor; after intermission he was heard in the "Don Quixote" of Richard Strauss, while Abraham Skernick supplied the effective Sancho Panza portion.



MARJORIE MITCHELL, *American pianist, who has been absent from New York for two seasons, during which she made tours of Europe, will join in a 100th anniversary salute to the composer* EDWARD MACDOWELL, *to be held at Carnegie Hall on Jan. 18. She will be soloist in his First Piano Concerto with the Orchestra of America,* RICHARD KORN *conducting.*

■ The fifth pair of concerts was completely devoted to the popular artist Robert Casadesus in his capacity as brilliant soloist in the Mozart A major Concerto, K-488, and Beethoven's G major Concerto. Both works elicited "bravos" from an enthusiastic audience. As composer, Casadesus was represented by "Three Dances" for orchestra, which had charm, elegance, lilting rhythm and pleasant melodic content.

The first of eight Sunday afternoon Twilight concerts by the Cleveland Orchestra offered a Chopin program in observance of the 150th anniversary of his birth. Assistant conductor Louis Lane was at the helm for several orchestrated works. Eunice Podis was the excellent and brilliant soloist for the E minor Piano Concerto.

For its Pension Fund concert the orchestra had the cooperation of genial and versatile Jack Benny, who grossed $45,370 with his violin performances of Saint-Saens' "Rondo Capriccioso" and Sarasate's "Zigeunerweisen" on a genuine Stradivarius. It was a hilarious evening, and surely one of the most

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difficult assignments George Szell had ever encountered, but he entered into the fun with good grace.

■ The Bernardi management presented the Israel Philharmonic Orchestra in a program of Beethoven, Schubert and Honegger's Symphony No. 2 for Strings with Josef Krips at the helm. A sold-out house resounded with enthusiastic applause . . . The same management brought the Royal Ballet in a repertoire of "Sleeping Beauty," "Swan Lake," "Les Sylphides" and "Les Patineurs." All the offerings were of exquisite beauty and of highly artistic execution . . . The Cleveland Chamber Orchestra, conducted by Laszlo Krausz, opened this year's Library series with works by Bach, Schubert, Geminiani and Benedetto . . . A benefit concert for the Arthur Shepherd Composition Fund was given by the Norwegian pianist, Mme. Barrat-Due and her violinist son. The event was sponsored by the Ohio Music Teachers Association and attracted a large audience. ROSE WIDDER

Pittsburgh Introduces New Piston Concerto

■ Walter Piston's Second Violin Concerto, with Joseph Fuchs as soloist and William Steinberg conducting the Pittsburgh Symphony, was successfully premiered here. The only other item was Mahler's sixth ("Tragic") Symphony.

The Violin Concerto is a happy addition to the repertory. Especially commissioned for performance by Mr. Fuchs by the Ford Foundation, it is a work of excellent craftsmanship and is imbued with spirit and a melodic beauty found too infrequently in modern compositions of similar type. In three movements, it takes 26 minutes to perform. Governed by more or less closed form, the work is notable for its clarity, style and adaptability to the violin, for which Mr. Piston reportedly has an especial fondness.

Mr. Fuchs' virtuosity and interpretative vitality were unfolded with distinguished artistry. Especially exquisite was his playing of the moving Adagio, which proved an impressive contrast to the splendidly evolved structure of the opening movement and to the final romping Allegro 6/8 movement, interwoven with contrapuntal complexities.

William Steinberg and the orchestra provided a distinguished collaboration. They shared the tumultuous ovation, with the soloist. Piston came onstage to receive the plaudits of the gratified audience.

Gregor Piatigorsky's playing of Dvorak's 'Cello Concerto with the Pittsburgh Symphony at a later concert was a delight. Mr. Steinberg and the orchestra provided brilliant assistance and gave a stunning revealment of Cherubini's "Medea" overture (commemorating the 200th natal anniversary of the composer); Schumann's Third Symphony and Nikolai Lopatnikoff's "Music for Orchestra."

William Masselos inaugurated the YM-WHA's new season of recitals with glowing pianism, featuring works of Scarlatti, Hovhaness, Copland, Ives and Chopin.

■ The Pennsylvania Music Teachers Association's Southwest District group held its first annual meeting at Horne's Music Center with President Stanley R. Sorenger as chairman. Dr. J. T. Wright spoke on "Music and Emotions" and Rhonda Bartsch played works of classic composers.

The splendid Gateway to Music, Inc., founded by Mrs. Maxwell M. Kessler and headed by William Block, started their schedule of 182 concerts, to be given in the schools free to all pupils. The organization has won wide acclaim and grants from the Buhl Foundation, Frick Educational Commission, Music Performance Fund of Pittsburgh Musical Society, Local 60, and United Steel Workers, as well as Boards of Education and PTA groups. The performers, divided into string and wind groups, are drawn from the Pittsburgh Symphony.

The Pittsburgh Opera, stirringly led by Richard Karp and with George London in the title role, gave an impelling performance of Moussorgsky's "Boris." Mr. London's vocal and histrionic powers won an impressive success. The production as a whole was a highly creditable one. RALPH LEWANDO

JOSEPH FUCHS *gave the premiere of Walter Piston's Second Violin Concerto with the Pittsburgh Symphony under* WILLIAM STEINBERG.

Boston Symphony Premieres 7th Symphony by Schuman

■ Of the Boston Symphony we expect the best of the old and the new, and this season promises both in about equal measure. The premiere of William Schuman's Seventh Symphony was worth waiting for (it had been commissioned for the orchestra's 75th anniversary five years ago). The music is both lean and lusty, altogether "American" in its dynamism and brass component. But Schuman clearly understands that volume must serve rhetoric, and he handles his forces convincingly.

Other weekend concerts of annual interest are these assigned to the Symphony's assistant conductor and concertmaster, Richard Burgin. This year, Mr. Burgin coupled Bartok's "Miraculous Mandarin" Suite with Walton's "Belshazzar's Feast" in a concert that crackled with excitement. Assisting was the Chorus Pro Musica, excellently prepared by Alfred Nash Patterson.

The chief event of the concert season so far, was the appearance here of Sviatoslav Richter as soloist for two concertos for the annual Pension Fund Concert. The big man with the air of benign humility made it clear that he was glad to be on hand to help personally the orchestra which, by its spying him out on its tour of Soviet Russia, was primary in pressing for his tour here (the negotiations were accomplished ultimately by Sol Hurok).

To his performance of Beethoven's First Concerto he applied a scrutiny of note-placement, of nuance and piquant detail, of upbeat and slurring that completely articulated the brisk sections and gave the slow movement a sustained and lofty calm. More revelations came with Brahms Second Concerto, in which Richter's mixture of leopard's pounce and sudden caress made a charged excitement difficult to match. He converted the Symphony men to his audience, too.

■ The New Arts Orchestra, conducted by Howard Farberman, composer and percussionist of the Symphony, in its first concert, ranged from Mozart to Bartok with equal zest. Small as the ensemble is, its musicianship, together with adequate rehearsal, made for immediate and convincing response to Farberman's intentions. We anticipate more of this electricity in his two other concerts: one devoted to the music of Moore, Surinach and Stravinsky, and the other to chamber opera, directed by John Moriarty.

Also new to the Boston scene is an interesting new concert list, the Fenway Series, presented by the Boston Conservatory. These concerts will feature unusual chamber music from faculty and guest artists, every other Tuesday evening throughout the season.

Recital "firsts" so far include Van Cliburn, who opened the Celebrity Series Concerts. His playing showed a fine blend of poetry, delicacy and strength of assertion. He made of Bar-

(*Continued on page* 33)

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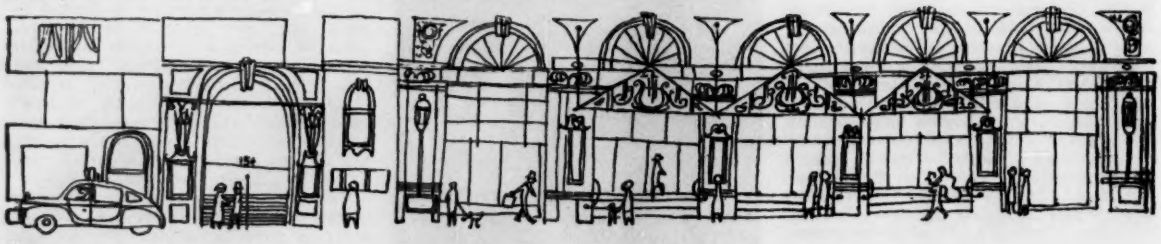


This being a Chopin Year, there is much interest in matters about the master which are little known. The romantic life of the composer, apart from the famous liaison with Mme. Dudevant ("George Sand"), has usually been considered to have consisted mainly of an idyllic boyhood romance with a young singer, Constantia Gladkowska, when he was 19; and a brief passion for Marie Wodzinska, daughter of a Count, to whom he proposed and by whom he was accepted in 1835—his waltz, Op. 69, No. 1, is dedicated to her—until her father "put his foot down" and forbade the marriage.

Now, a new candidate has been put forward. Mateusz Glinski, a Polish musicologist, who has emigrated to Canada and is teaching at the Assumption University of Windsor, Ontario, has advanced the claims of the Countess Delfina Potocka, who reputedly brightened the latter days of the composer's life, to be his "Immortal Beloved."

M. Glinski is supporting the genuineness of a collection of letters unearthed in recent years which contain some fervent love passages between the composer and this lady, a countrywoman of his whom he had known for some years. She was tall, beautiful and rather imperious, if one can accept the likeness contained in a painting by Barrias, which—no doubt idealized—attempts to portray a highly poignant deathbed scene. In this painting, shown on this page, she is seen singing and playing a piano while standing before a small group at the composer's bedside—a handsome, statuesque and, it would seem, a dominant woman.

One account of this episode states: "A countrywoman of his, the Countess Potocka, visited him. He begged her to sing. A piano was brought to the door of the bedroom and she sang airs of Stradella and Marcello. Two of his Preludes, Nos. 4 and 6, were also performed. As she finished it was thought he was dying and all dropped on their knees in prayer. He rallied, however, and lived two days more. Then kissing the hand of a favorite pupil, Gutmann, in appreciation and gratitude, he passed away." (Another account says the Countess sang an aria by Bellini.)

According to modern Polish researchers, she was not only a compatriot whom he had long known as a friend, but a lady to whom Chopin gave his heart in the trying last years of his life. (It must be added that there is an opposing school of musicologists who are not willing to credit as genuine the collection of letters which have been unearthed.)

Perhaps this will remain one of the disputed matters of musical epistemology, just as controversy has long waged about the unsent letter addressed to "The Immortal Beloved" found in one of Beethoven's desk drawers after his death. . . .

• • •

Out of the mouths of babes some musical nuggets have fallen. Recently, we are told, Robelyn, five-and-a-half-year-old daughter of **Robert Schrade,** the pianist and his wife **Rolande,** song composer, was asked her name by a visitor. She spelled it out distinctly up to the "e" and then turned and asked her parents, "Is that an E flat?" . . .

From the cinema to opera is the destiny of **Claude Heater,** baritone, or perhaps his playing of the role of Christ in the film "Ben Hur" was an excursion into sacred realms. In any case, the young American artist is engaged as a leading baritone of the Vienna State Opera for his second season. Mr. Heater, who was born in California and is markedly photogenic, has had considerable activity as an actor. In the coming Vienna Festival Weeks, next May and June, he will sing in a new production of Puccini's "Turandot." . . .

• • •

The Eleanor Steber Music Club held its annual convention at the soprano's home in Port Jefferson, Long Island, on Nov. 12. Margaret Ulmer of Greenville, S. C., was elected president and editor; Ellen Martin, of Philadelphia, treasurer; and Mrs. Mary Hicks, of Drexel Hill, Pa.; Rosemary Front, Wheeling, W. Va.; and Leonard Brownstein, Philadelphia were chosen as new secretaries.

Miss Steber was presented with letters from Rudolf Bing, and colleagues Rise Stevens, Cesare Siepi and others testifying to their esteem. . . .

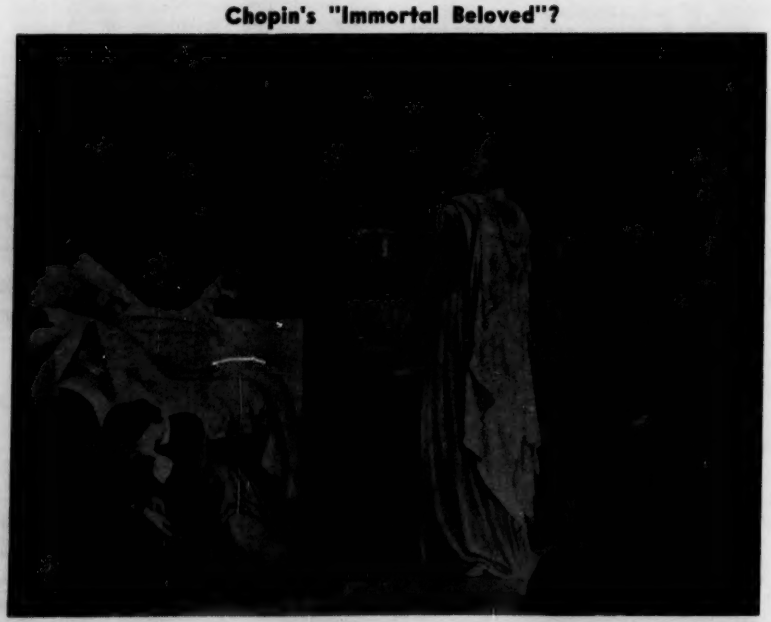
• • •

One of the moving episodes of the recent conference of sixty composers from various countries at Stratford, Ontario, during the festival there was a closing trip to Niagara Falls. According to reports that have leaked out—in the case of Niagara, "gush" would be a better word—their trip had a scientic purpose. It was to check the musical sound emitted by the Father of all Falls, which according to some writer, sounded the note of A.

In any case, this prodigious effort in musicological investigation may be duly published in some future monograph. Why? asks your

GADABOUT

Chopin's "Immortal Beloved"?



The *International* Scene

Serkin Tour Provides Sensation for Japan

■ Rudolf Serkin's tour of Asia as a part of President Eisenhower's People to People program turned into a musical sensation. Coming as he did only five months after the triumphant tour of the Boston Symphony, Serkin became the second half of America's one-two cultural punch for the year. One has to realize that the arts are matters of very real importance to Japan's "man in the street." Cultural Day (Nov. 3) is one of Japan's major national holidays. Even Tokyo's famous "kamekazi" taxis carry fresh flowers in the cab on Culture Day.

Music is the most singularly effective way to reach the Japanese public. Economic missions, diplomatic visits, etc., have become so commonplace that very few people here pay much attention to them outside of those few directly involved. The Japanese, and indeed most other Orientals, are great music lovers. Tokyo, with a population a bit larger than New York City, has six full-time, full-strength Symphony orchestras. (Japan Philharmonic, Tokyo Symphony, Tokyo Philharmonic, Imperial Philharmonic, Asahi Philharmonic, and the NHK Symphony, which played in the United States on their recent world tour.) Music is therefore the best "dollar for dollar" investment the U. S. can make in this part of the world because of the vast coverage and immediate results obtained. Serkin's tour, especially since it followed the Boston Symphony, has raised American cultural prestige to the level of Europe's for the first time. American culture is now recognized as something considerably above the entertainment level.

Serkin's concerts were given the full, "popular hero" treatment. A group of young women admirers in Korea gave the pianist something of a scare by mobbing, and even tearing at his clothing. He barely missed losing his glasses to a souvenir-hungry girl! The autograph-hunter lines were hopelessly long after every concert, and many a wet eye could be seen backstage.

Mr. Serkin gave an excellent and impressive performance of Samuel Barber's Sonata, but several persons here expressed the wish that he had offered others as well. Roger Sessions' piano music was the most often mentioned in this connection. It has too often been the case that touring Americans have offered Americana instead of American music. Several rather famous Americans who are much performed in the U. S. have had cool receptions from Japanese audiences, but there is considerable interest in the work of Barber, Copland, Riegger, Ives, Carter and Sessions.

The critics were lyrical in trying to express their approval of Serkin. One well-known Japanese musicologist even came out of retirement to review his opening recital. Everyone seemed to agree that here was a great pianist at the height of his power. The major lament was that he gave only two recitals and two concerts in Japan—recitals in Tokyo and Osaka, and appearances with orchestra in Kyoto and Tokyo.

HEUWELL TIRCUIT

Britain's Autumn Brings Many Visitors

■ Bellini's "La Sonnambula," not heard at Covent Garden since Tetrazzini and John McCormack sang it there in 1911, launched the new season in mid-October, following a preview two nights earlier for the visiting King and Queen of Nepal at a Royal Gala Performance. One by one the old "bel canto" favorites come trundling back now that there is a home-bred contemporary nightingale in Joan Sutherland capable of sending fresh life coursing through the music's sclerotic veins.

Alas, the star soprano was afflicted by such a heavy cold on opening night proper that I had serious doubts whether the performance should have taken place. Concern at her condition affected the rest of the cast (led by Agostino Lazzari as Elvino and Joseph Rouleau as Rodolfo), so that it is impossible yet to assess the achievement fairly. Tullio Serafin's veteran baton steered the performance safely through, but Enrico Medioli's production looked dull and unimaginative.

The reopening followed a short break after two "Ring" cycles, at the second of which Birgit Nilsson's glorious Brünnhilde set the seal on all that Rudolf Kempe has done to establish the "Ring" among a new generation by his conducting each year since 1955. Next year Georg Solti becomes Musical Director, and will introduce a new "Ring" production by stages, beginning with "Die Walküre" in September and completing the cycle, it is hoped, by 1963.

RUDOLF SERKIN, *on his tour of the Far East, is shown at right with* OSCAR EKBERG, *technician for Steinway & Sons. The latter travelled with the pianist on the six weeks' tour of Japan, Korea, Hong Kong, Malaya, Cambodia and the Philippines.*

Whether Miss Nilsson will be leading that cast is now in some doubt, after a tactless comment by an inexperienced critic in a London daily (one owned by the chairman of Covent Garden's board, ironically) that she was "not yet ready" for Brünnhilde! The Swedish star cuttingly declared that she did not mind waiting until London thought her good and ready before singing here again; she was not exactly short of work elsewhere.

■ Sadler's Wells reopened with a new production of "La Traviata" staged by Frank Hauser, with Elizabeth Fretwell, Kenneth Macdonald and Raimund Herincx as the three principals. The result was stylistically decorative but shallow in feeling. It had the advantage, however, of gifted conducting by Colin Davis, the company's new chief conductor, whose fast-rising young talent will introduce itself to American listeners when he makes his transatlantic bow at Minneapolis in December.

The company now has an enterprising Stravinsky double bill, successful for prestige and with the public alike. Its own superb "Oedipus Rex" (Davis conducting) is teamed with the composer's early "Nightingale" in a production somewhat overfull of artificial *chinoiserie* but otherwise attractive. This has been leased from the part-time New Opera Company, but staffed with Sadler's Wells singers. The light charm of "Nightingale" is an admirable foil to the sombre splendor of "Oedipus."

(Meanwhile, Cardiff, provincial capital of Wales, was the scene of a novel operatic experiment when the part-professional, part-amateur Welsh National Opera resumed touring with Verdi's "The Battle of Legnano" brought up to date. A new English version by John Moody, who also produced, sets the ac-

tion as a struggle between Italian partisans and Nazi troops during World War II. What emerges is a kind of super-Menotti, dramatically convincing and excitingly performed if you can accept a 19th-century musical idiom for 20th-century drama.)

■ Orchestral concerts began powerfully enough with four memorable programs by the Leningrad Symphony, following its Edinburgh Festival visit. Dmitri Shostakovich was present in person to hear his impressive new 'Cello Concerto played by Rostropovich, and his majestic Eighth Symphony conducted by Eugene Mravinsky, its dedicatee. The orchestra was enthusiastically feted by London audiences, produced a rich golden ensemble quite unlike Western orchestras and delighted me by making Tchaikovsky's sentimental vulgarity sound a virtue instead of a vice.

Other visiting orchestras have been the Japan National Radio Symphony, the Hamburg Philharmonic and the Hungarian State Symphony. Concerning the first, except for hearing Oriental musicians schooled in Occidental classics their performances had scant features of interest to British audiences.

Mahler's centenary year was at last worthily commemorated: in London by Jascha Horenstein, conducting the Philharmonia in the First and Fifth Symphonies, and Dietrich Fischer-Dieskau in the "Kindertotenlieder" and other songs; in Manchester by the Seventh Symphony with the Hallé Orchestra under Sir John Barbirolli. Deeply moving performances and rapt, close-packed audiences ensconced the composer firmly among the Immortals, at least in the estimation of many admirers. Likewise Hugo Wolf had a memorable meed of centennial tribute in a recital of his Goethe songs by Fischer-Dieskau and Gerald Moore.

■ The wave of support earlier this year for more 20th century music has receded slightly in the face of several adventurous concerts. Some are commercially sponsored by big-business firms such as Martini and Guinness—a new development in Britain. After waiting 25 years Schönberg's masterly Violin Concerto was heard at one of these for the first time in London. It wanted no better soloist than Wolfgang Marschner, but rather better accompaniment than Alexander Gibson obtained from the London Symphony Orchestra (which otherwise is currently making a strong bid to be rated Britain's finest).

Also new to this country were Schönberg's Op. 22 Songs, although the soloist, Helga Pilarczyk, found the low tessitura too much of a strain for her soprano. The songs, I felt, were of more interest for the influence they have had than for any intrinsic merits of their own. At the same (B.B.C.) concert Venice-born Bruno Maderna conducted a spanking performance of Stravinsky's "The Wedding," and the same composer's fascinating "Agon" was given the most convincing performance I have heard by John Pritchard and the Royal Liverpool Philharmonic at Liverpool.

This orchestra also premiered, under John Carewe, a work called "Prolation" by Peter Maxwell Davies, prominent among Britain's serial *avant-garde*, and his first work for full orchestra. Wary as I am of a formula so easily abused, this compelled my admiration for its imagination and integrity. The contrast could not have been greater with two new English symphonies. Malcolm Arnold's Fourth (BBC/Arnold) is shamelessly diatonic, and frequently trivial in its material. Peter Racine Fricker's Third (London Philharmonic/Pritchard) is a thoughtful, well-wrought essay in the Sibelius-Vaughan Williams tradition —a style of distinction but one which has tended to isolate Britain overmuch from the mainstream of international musical development. NOËL GOODWIN

Paris Holds Festival, "Semaines Musicales"

■ The resumption of the musical season has shown much activity because of the "Semaines Musicales de Paris," organized by the Comité National de Musique, which has arranged that these events shall take place every two years. A. M. Julien, Administrator of the United National Lyric Theaters, also has announced his plans at a press conference. In the course of the year we shall see here some operatic works newly mounted on the chief provincial operatic stages under the auspices of a Committee for Artistic Decentralization, which aims to create a system of exchanges profitable to all concerned.

The first work thus presented at the Opéra was "Le Roi David," biblical drama by René Morax, with music by Arthur Honegger, which was staged last year at the Capitole in Toulouse. This, as you know, is really an oratorio with incidental music, conceived in 1921 for a popular Swiss theater, and then played and sung by amateurs. Later the author revised the work for a single reciter with orchestra in a concert version, which has been heard in many cities, including New York.

The Opéra reverted to the original book, since it recognized that the text is somewhat overwhelmed by the music in the later version. It is not the mission of the Opéra to present literary works. When that has been said, one must admit that, after 40 years, the music has kept its qualities of powerful suggestiveness, which made so great a success for the work. The fine paeans of the brasses, the "Lamentations," and the dance scene before the Ark, with its savage rhythms and percussion, again produced a grand effect. The dance was entrusted to Attilio Labis, a new star dancer, whose beauty, suppleness and technique created a sensation. The large number of artists, the choruses and the décors and transformations of the 31 tableaux, the excellent mise-en-scène of Maurice Sarrazin, and above all the warm and solid musical direction of Pierre Derveux were greatly applauded.

■ The Opéra-Comique on the same evening presented "Vol de Nuit" by Dallapiccola and "Les Adieux" by Marcel Landowski. The score of the former, written about 20 years ago, was inspired by a novel of the celebrated author-aviator Saint-Exupéry, and portrays the early days of aviation and the perils of the first night-flights. The radio transmits the last words of a flier in danger, and his tortured wife begs the Commandant of the airdrome (who is an incarnation of merciless duty) to save his life. The very beautiful and expressive music of Dallipiccola, of a serial tendency, reflects the pathos of the situation. It powerfully moved the audience, thanks to the talents of the principal artists—Denise Duval, a singer and musician of rare worth; and Jacques Doucet, remarkable in the role of the Commandant. Other factors in its success were the striking décor, the excellent stage direction of Jean Mercure, and the perfect orchestral playing under the experienced direction of

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Georges Prêtre.

As for "Les Adieux," they are the valedictory of a woman who can not admit any other than an everlasting love and prefers to die rather than to see it diminish. This psychological drama, without any action and with a single protagonist was not very helpful to Landowski's music, in itself interesting and well-groomed. One must give credit, nevertheless, to Jane Rhodes who created the single role; to the stage director, Marcel Lemy, who is the Director of the Opéra-Comique, and to the efficient baton of Louis de Froment.

■ Among the projects announced by M. Julien are the creation of "Don Juan de Mañara" by Tomasi; a revival of "Medée" by Cherubini; and the ballet "Lac des Cygnes" by Tchaikovsky, presented complete in the choreography of the Russian Boumeister, who will direct the rehearsals of the work. Teresa Stich-Randall, the American soprano, has been engaged to sing Donna Anna in "Don Giovanni."

Antonio and his Ballet Espagnol, which had not been seen here in a long while, attracted a crowd when they appeared at the Alhambra. The creation of the ballet "Jugando al Toro" was particularly applauded for the originality of the subject and the music of the young composer Cristobal Halffter, very rhythmical and with fine orchestral effects. Antonio and the superb Carmen Rojas were the chief artists in this work. There was a success also for the ingenious and beautiful décors and costumes by Bernard Daydé.

■ Some important foreign orchestras visited Paris during the "Semaines Musicales." The first was the Leningrad Symphony, which in four concerts displayed the riches of its timbres, a sonority varied and powerful, and a perfect discipline. Two conductors succeeded one another on the podium—Eugene Mravinsky, of a classical temper, sober and refined; and Rojdestvenski, precise and brilliant. Among the works presented were some by Shostakovich (his Fifth and Eighth Symphonies), Tchaikovsky, Kabalevsky, Rachmaninov and Prokofiev, the latter's Concerto in D minor for 'cello being played by the extraordinary virtuoso, Rostropovich.

A later visitor was the Israel Philharmonic, which under the baton of Carlo Maria Giulini, played with astonishing exuberance and color in works by the Israeli composers Noam Sheriff and Ben Haim. The latter's Piano Concerto had Pnina Salzman as soloist.

The Orchestre National of Monte Carlo, under its young conductor Louis Frémaux, distinguished itself in works by Berlioz, Jolivet, Hindemith and Roussel. One felt that Teresa Stich-Randall did not do herself justice in choosing to sing Ravel's "Shéhérazade," which did not suit her voice. Prince Rainier and Princess Grace of Monaco honored the concert with their presence.

The NHK Symphony Orchestra of Tokyo was presented in the "Gala of the United Nations," televised by numerous stations. On this remarkable program one heard lieder of Wolf and Mahler sung by the admirable Fischer-Dieskau, Chopin works played by pianist Uninsky, and Beethoven music conducted by Paul Kletzki. In a second concert, led by Hirozuki Iwaki, with the assistance of the young pianist Hiroko Nakamura, we also heard works by Michio Mamiya and Toshiro Mayazumi.

GLORIA LANE, *American mezzo-soprano, sang Carmen with the New York City Opera Company, after successes in this role in Europe.*

The National Orchestra of Madrid, whose sonorous qualities are particularly remarkable, closed the "Semaines Musicales" with two concerts under the baton of Rafael Fruhbeck de Burgos. Works of contemporary composers of Spain on the programs were by Luis de Pablo, Cris, Halffter, Oscar Espla, Montsalvatge, Toldra and Rodrigo, and the eminent soloists were the soprano Victoria de los Angeles and the 'cellist Gaspar Cassado.

Also heard recently in Paris were the conductors Schuricht, Chavez and Ettore Gracis; the violinists Leonid Kogan, Isaac Stern, and Henryk Szerying; and the pianists Braikowsky and Samson François. I shall close by noting the great success of the fine poem "Les Douze," by Alexander Tcherepnin, for a reciter and chamber orchestra, which was heard under the baton of the composer in a concert of contemporary music organized by the Belaiev Foundation.

SUZANNE DEMARQUEZ

American Artists Score At Berlin Festival

■ The musical performances of the Berlin Festival included a concert by the Berlin Philharmonic under Herbert von Karajan. Leontyne Price was the star of the evening in arias from Handel's "Julius Caesar" and Verdi's "Aida" (Nile Scene). The brilliant handling of the voice and her technique were as perfect as one could wish. The concert opened with Webern's "Six Pieces" Op. 6, directed with Karajan's usual exactness and fulfilling all the realization of the difficult score. The final number was Brahms' First Symphony, but until the finale the work lacked concentration of effect.

The climax of the festival undoubtedly came in the two performances by the New York Philharmonic, enabled to come here through an award by the Ford Foundation. On the second night we heard Leonard Bernstein both play and conduct the C major Piano Concerto by Beethoven—a feat which merits high praise. The "Semiramide" overture of Rossini and Bartok's Concerto for Orchestra were also heard. The orchestra excels in its sound, and in its playing proves an organic and artistic whole. On the first concert program Roy Harris' Third Symphony, doubtless one of the best works of American contemporary music, met with great applause and a good press.

■ Boris Blacher, who provided the operatic novelty, followed the fashion by setting to music a drama by Georg Kaiser written some 30 years ago and now adapted by Gerhard von Westerman. This work, "Rosamunde Floris," presents a rather detestable story. The heroine undergoes capital punishment at the end to keep unpolluted, as she thinks, her love for the author of her misfortunes. Blacher's heroine is a pure, innocent girl condemned nevertheless for her deeds—at least this is his basic conception. Unfortunately the opera hardly makes the theme recognizable. The score abounds in the typical Blacherian "variable metres." The vocal parts become more and more monotonous as the work proceeds. The only real musical development lies in the orchestra, though this faculty is rarely employed. Erwin Piscator for the first time staged a large-sized opera in a conventional way. The scenery helped enormously to overcome the numerous other painful shortcomings. Stina Britta Melander as Rosamunde sang and acted equally well, and so did the American singer Thomas Stewart (William) and Kerstin Meyer (Wanda). The same cannot be said of Roth-Erang, Krebs, Mercker, and Clam, though this was probably due to the work rather than to the singers. A second staging of the opera—if there is any—would hardly gain a greater effectiveness.

On the other hand, a genuine success was gained by Hans Werner Henze's opera "The Prince of Homburg." Bachmann based the libretto on Kleist's drama of the same name, and the libretto seems to have appealed to the composer. Hitherto his work has not been well received in Berlin, but this new opera seems to have bridged the gap between his music and the public. The score shows a great deal of elaborate and skillful work and good arrangement of the vocal parts, which are by no means lacking in inspiration or carefully chosen phrases. This opera certainly belongs among the most impressive works by the young German composer. The success was convincing and great. The Hamburg State Opera brought forward the work at the Municipal Opera in Berlin. The chorus and orchestra (the Northwest German Philharmonic) excelled in their exactness and artistry. Among the best soloists were Vladimir Ruzdak (the Prince), Toni Blankenheim (Kottwith), Liselotte Foelser (as a loving and yet unsentimental heroine, Natalie) and Helmut Melchert (as the Kurfürst).

The most interesting and impressive performance we saw during the festival was Arnold Schönberg's fragmentary "Moses and Aron," staged by Gustav Rudolf Sellner at the Municipal Opera. The impression of this work is really great, though at first glance the subject matter, taken from the Bible, does not seem to provide a suitable libretto. Yet the staging was as vital and fresh as it was when produced for the first time a

year ago. Hermann Scherchen's way of conducting the singers and orchestra caused one to marvel at his skill. Dore Hoyer's ballet (the dance around the Golden Calf) deepened the impression of the music. One must also praise the singers, including Josef Greindl (Moses) and the intelligent Helmut Melchert (Aron). There is perhaps no opera house in the world that could not be proud of such a suggestive and inspired performance, but a great many would not be able to achieve it. (During the last month, the Hamburg Opera had a triumphant success when presenting guest performances of this work at the Vienna State Opera.)

■ The ballet performances at the Berlin Festival this year were presented by three remarkable ensembles. The first and most excellent was the Ballet of Two Worlds, of Henriques Pimentel, choreographed by the young American, Herbert Ross. This was particularly the case with its second program, which included "Caprichos," inspired by Goya to music by Bartok; "Rashomon," music by Laurence Rosenthal; "Les Bonnes" by Milhaud, with libretto by Jean Genet; and "Angel Head" by Lionel Hampton. Ross has become one of the best choreographers within a short space of time. (Unfortunately this excellent group has since been dissolved.) The best dance soloists were Nora Kaye, Christyne Lawson, Leslie Franzos, Jean Giuliano, Loren Hightower and Paul Olsen.

The Basle City Theater, which in the last few years has reached a fairly high standard, performed two classical ballets and the differences between the productions were enormous. "The Nutcracker" was antiquated and even careless in its production. But on the following night there was a triumphant success with an excellent, clear and modern conception of "Swan Lake." Irene Skorik, Helga Heinrich and Roland April excelled in this group, and one should note the name of the fine choreographer, Wazlaw Orlikowsky.

The final performances were given by the American dance duo, Merce Cunningham and Carolyn Brown. They produced modern ballets to music of John Cage, Bo Nilsson, Christian Wolff and Toshi Ichianagi, performed by John Cage and David Tudor on two pianos. The music is one of dissolution—aphoristic-like stuttering, sometimes within certain spaces of time. (Is it an organic development, one wonders, or only a cunning device evolved by a few good managers? Time alone will answer these questions.) Apart from this, the two American dancers demonstrated the *dernier cri* in the art of contemporary dance. There was virtually no action, but the structure was notable, and so was the harmony of movement. Cunningham, the choreographer, reached the extremely high plane of his feminine partner Carolyn Brown, a fascinating and well-trained dancer.

The close of the festival did not mean the end of all problems under survey in the series—perhaps only their beginning. As usual, it did not offer beautiful perfection, or works about which everything has been said that could possibly be expressed. What remains is the courage to present modern art without fear. GERHARD BRUNNER

Buenos Aires Hears Wagner After Interim

■ After 18 years' absence, Richard Wagner's "Tannhäuser" was performed once more at the Colon Theatre. It was a successful interpretation, by German singers not easily to be surpassed. As Elisabeth, Gre Brouwentijn was excellent particularly in Acts II and III, where her singing became truly superb. One can not say as much for Marta Moedl, the Venus; her voice on this occasion lacked freshness and her enunciation was at times difficult to understand. Hans Beirer, tenor, in the title role, made good use of his fine vocal organ. Eberhard Waechter, baritone, deserved unstinting praise as Telramund. Otto von Rohr, bass, portrayed a dignified Landgrave. The cast was completed by Eugenio Valori as Walther; Humberto di Toto as Heinrich; Angel Mattiello as Biterolf, and Victor de Narke as Reinmar. Conductor Ferdinand Leitner evidenced his deep knowledge of the score, in an outstanding performance. The sets by Mario Vanarelli were in very good taste. Otto Erhardt as stage director introduced several changes: Elisabeth's corpse in the final act was not borne upon the stage and he introduced a chorus of nuns bringing in the miraculously flowering staff, symbol of Tannhäuser's redemption. The audience received the performance with warm applause.

The second part of "The Ring of the Nibelungs"—"Walkiria," as it is known here—was performed at the Colon with a large and brilliant cast. Leitner, with his usual knowledge and ability, conducted an interpretation in keeping with the quality of the drama. Mme. Brouwenstijn was a really wonderful Sieglinde, both in voice and acting ability. Beier presented a Siegmund endowed with the force and human drama required by his role. Hans Hotter was an outstanding Wotan, giving an extraordinary performance that reached its remarkable height in the final scene of the third act. Von Rohr's Hunding was one of strength and overwhelming personality.

Grace Hoffman, American mezzo, whom we have praised before, made a good Fricka. Moedl's interpretation of Brünnhilde showed a marked dramatic accent. The scenery by Armando Chiesa was not always in keeping with tradition, particularly in the first act where, to announce the arrival of Spring, he

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ENZO SORDELLO, *baritone of La Scala, Covent Garden, the San Carlo in Naples, and other leading lyric theaters, will be heard in the United States this winter for the first time since he appeared with the Metropolitan Opera in 1956-7. He will sing with the Philadelphia Lyric Opera, the Sun State Opera Federation in Florida, the Connecticut Opera Association, also in New York with the American Opera Society opposite* JOAN SUTHERLAND *in Bellini's "Beatrice di Tenda"*

furnished the required light by raising the roof—which, needless to say, was not Richard Wagner's idea! The audience gave abundant applause to Leitner in the pit and to the singers.

A feature of the opera season was the production of "Il Trovatore," in which the North American tenor, Richard Tucker, won a very warm reception in his debut here as Manrico.

■ The opera "Proserpina and the Foreigner," with music by Juan Jose Castro and libretto by Omar del Carlo, both of Argentina, was performed recently for the first time at the Colon Theater. This opera had won the Verdi Prize, founded in Italy to commemorate the 50th anniversary of that composer's death in 1951. These circumstances gave a certain interest to the premiere here.

The libretto brings up to date a Greek myth, and locates the action in a modern slum. To coordinate these two disparate elements, the librettist uses two choruses which comment on the scene. The highest values of the performance were found in the orchestral music, which includes some effective interludes between scenes. The prelude to the third act, with Wagnerian reminiscences, is probably the best passage. The lines allotted to the soloists are the least successful.

The Foreigner was sung effectively by Angel Mattiello, and Gina Lotuffa, making her debut at the Colon, had the title role. Zulma Pfanni was the mother of Proserpina. Saira Negrone was heard as Cora Fuentes, Marcos Cubas as Porfirio Sosa, and Horacio Soutric as Marcial Quiroga. The masked chorus deserves special mention. The composer himself conducted with his usual assurance, and with his collaborators was warmly applauded.

Mozart's "Cosi Fan Tutte" was again sung at the Colon with a very fine cast which added brilliancy to the comedy. Soprano Nilda Hoffman, as Fiordiligi, gave an impassioned and yet a graceful performance. Mezzo-soprano Grace Hoffman showed both vocal agility and good taste as Dorabella. Leopold Simoneau as Ferrando made good use of his lyric tenor voice. Baritone Eberhard Waechter as Guillermo, making his debut here, revealed an ample and agreeable voice and produced a favorable impression. The bass Carlos Feller, reappearing after several years' absence, made a dignified Don Alfonso. Olga Chelavine repeated the role of Despina, in which she won approval. Ferdinand Leitner conducted a colorful and lively reading of the beautiful score.

LEOPOLDO H. FRIAS

NATIONAL SCENE

(Continued from page 27)

ber's Sonata a web of loveliness, and revealed that the work sounds as well, and indeed better, at the other pole from the hammer-and-tongs treatment it often gets. Of his choice of Rachmaninoff's rambling and diffuse Second Sonata for his closing piece, let us say, simply—misguidance.

Another pianist made a fine impression at his first Boston recital, Herman Godes, who opened the Baltic Concert Series. His characteristic line is lyric and liquid, an illusion made of his nuanced tone and shaded pedalling. His reading of Chopin's Second Sonata was particularly beautiful; his own perceptive calm matched and conveyed the natural welling flow of the music.

■ At Boston University, Karl Geiringer and his students of musicology unveiled the torso of a rediscovered Haydn opera, "Orlando Paladino," in a private performance of its overture and seven arias. Mr. Geiringer's claim that it is the equal of Mozart was nearly borne out by the preview, and we are waiting for the public performance that will inevitably follow its exhumation.

The Detroit Symphony came as close as nearby Newton for its first hearing in this vicinity and made a good all-around impression. Paul Paray, its distinguished conductor, has had time to fashion a fine ensemble, light in string color, *à la française*, but sharply focused in lines and attacks. Their degree of polish made us overlook their amusing compulsion to serve up Wagner's "Pilgrim's Chorus" and Dvorak's "New World" Symphony to an audience that had undoubtedly tired of both in high school.

■ In the van of Boston opera is its oldest group, The New England Opera Theater, directed by Boris Goldovsky, which opened with "Don Giovanni" in October. It was a cautious performance which lasted till nearly midnight, perhaps because of the early-season date; perhaps because of opening-night jitters. At any rate, Mozart's music may be dampened but never drowned, and there were many sparkling moments.

The Opera Group, under Sarah Caldwell, forged into the rank of big-league importers with this, their third big season. Announced for their forthcoming Verdi Festival are Eva Likova, John Alexander, and Igor Gorin for "La Traviata"; and Tito Gobbi, Lucine Amara and Louis Sgarro for "Otello," in December. For Christmas there are plans for another mounting of "Hansel and Gretel," complete with the slightly cannibalistic dénouement, the cookie children being eaten by the children out in the audience.

For opera, pocket-sized, we have had the After Dinner Opera at the MIT Baton Society, and the London Intimate Opera, opening the Cambridge Society for Early Music concerts. The latter is not only intimate but minuscule, with the director, Anthony Hopkins, dubbing expertly at the piano, and three singers warbling and miming a pastiche to "Don Quixote," with incidental music by Purcell, and "Thomas and Sally" by Dr. Arne. It was delightfully entertaining.

Baird Hastings conducted the first of three programs announced for the Mozart Festival Orchestra, which he founded a few years ago. Robert Brink, talented Boston violinist, stepped forward from his place as concertmaster for the solo part in Bach's A Minor Violin Concerto. His tone is clear and its vibrato, while large, is remarkably even.

ROBERT W. DUMM

Houston Looks Forward To Barbirolli's Coming

■ The most important news concerning the musical life of Houston was the recent announcement by the Symphony Society of the appointment of Sir John Barbirolli as the Principal Conductor for 1961-62. Last season Leopold Stokowski made known that he would not return to Houston after the end of the 1960-61 season. Since that time there has been a great deal of speculation as to the selection of his successor. Sir John's appointment came about as a result of his appearance with the Houston Symphony last season. He will conduct 24 of the 32 subscription concerts in the 1961-62 season.

(Continued on page 44)

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NEW YORK OPERA AND CONCERT BEAT

(*Continued from page* 18)

Bach Program, Town Hall, Sept. 15, E—In an attractive all-Bach program, Gerald Tarack, violinist, and Robert Conant, harpsichordist, performed the Sonata No. 4 in C minor for those instruments. The latter artist with Martin Orenstein, flutist, was heard in the Sonata in E flat major. The Trio Sonata from the "Musical Offering," as played by Messrs. Tarack, Orenstein and Richard Kay, 'cellist, was a high point of the evening. Also on the program were the solo Cantata No. 203, sung by Marvin Hayes, bass, with Mr. Conant accompanying, and the 'cello Suite No. 5, ably performed by Mr. Kay. D. Y.

Betty Allen, mezzo-soprano, and co-artists, Town Hall, Oct. 3, E—Opening her recital with a Mass for Solo Voice by Virgil Thomson, written for the singer, Miss Allen gave its lean and powerful lines with much expressiveness. The work is marked by the composer's reserve and simplicity as well as originality of style. The list also included Mahler's cycle "Lieder eines fahrenden Gesellen," and Hindemith's "Die Junge Magd" series, with flute, clarinet and string quartet, and other songs of Fauré and Franz. Miss Allen's singing was throughout warm, pure of line and lyrical in feeling. In addition to Paul Ulanowsky, who did yeoman service at the piano, the assisting artists were Philip Dunigan, flute, Charles Russo, clarinet, and a string quartet. T. K.

Michel Block, pianist, Grace Rainey Rogers Auditorium, Oct. 12, E—The first concert in the Young Artists' Series at the Metropolitan Museum presented a young pianist who had participated in the recent Levintritt Competition concert and made a good impression, though no awards were made. He performed Bach's Partita in D major, No. 4, and the Liszt Piano Sonata, and later in the program several waltzes by Chopin, the Schumann "Kinderszenen" and an excerpt from Stravinsky's "Petrouchka." Mr. Block is a performer of great gifts. On the whole, any flaws were outshone by the flash and tonal brilliance of his playing, despite some unorthodox treatment of certain passages. D. Y.

Nathan Goldstein, violinist, Carnegie Recital Hall, Oct. 14, E—The first event in a series known as the Young Masters, and featuring young artists, presented Nathan Goldstein in a recital program. It opened unconventionally with Hindemith's Sonata in E, which was followed by Brahms' Sonata No. 2, Op. 100; Ravel's "Tzigane"; and Copland's Sonata (1943). With Gilbert Kalish as a helpful piano associate, Mr. Goldstein showed increasing tonal effectiveness and in the solo "Tzigane" tossed off its intricate figurations ably. As an interlude, Beethoven's Trio No. 4, Op. 11, was performed by the violinist, the pianist and Jules Eskin, 'cellist, in pleasing manner. The last work heard was Bartok's "Roumanian Folk Dances," the violinist scored in the exotic, Eastern-sounding works. F. T.

David Goldberger, pianist, Carnegie Recital Hall, Oct. 16, A—A feature of this recital by David Goldberger, pianist, who has appeared in this city previously in children's programs, was a Sonata (1949) by Leonard Sarason, American composer. It had some attractive melodies, but proved rather repetitious in development of themes.

Mr. Goldberger also played Mozart's C minor Sonata, K. 475; Beethoven's Sonata, Op. 31, No. 2; and four Impromptus by Schubert with a talent that was well-grounded and with an interpretative insight into the works which he performed. T. F.

Laurel Hurley, soprano, Town Hall, Oct. 17, E—The Metropolitan Opera soprano offered a program of high calibre including works of Purcell and Mozart; groups by Schubert and Fauré; a contemporary cycle, "The Mob within the Heart," a setting of Emily Dickinson verses by Sergius Kagan; and the aria "Qui la voce" from "I Puritani" by Bellini. The smooth lyric-coloratura voice of the singer, securely based technically, and the delightful warmth and smoothness of her vocalization were well in evidence throughout the evening.

The Kagan cycle is written for voice, piano, violin, 'cello, flute and clarinet accompaniment, and the idiom is a pleasing and rather impressionistic one. The composer, who served as accompanist, was a reserved but musicianly co-artist. T. W.

McHenry Boatwright, baritone, Town Hall Oct. 18, E—This fine-voiced baritone showed his seriousness of purpose and interpretative devotion in a second New York recital including a Hugo Wolf lieder group, sung in honor of the composer's centenary. The Michaelangelo song sequence demands variety and power of expression. Mr. Boatwright was also successful in conveying the style of Ravel's brief series, "Don Quichotte à Dulcinée," with its impressionistic witty manner. Brahms' "Vier Ernste Gesänge," pondering the bitter, ultimate truths of existence, was performed with broad appeal. Also on the program were airs of Stradella and Bach, and American songs by Barber, Copland and Carpenter. Paul Ulanowsky was a skilled accompanist. T. D.

Dorothy Hepburn, mezzo-contralto, Carnegie Hall, Oct. 18, E—The Texas singer was heard in a wide-ranging recital including airs by Peri, Monteverdi; lieder by Schubert, Brahms and Wolf; a French group by Poulenc, Chausson and Fauré, and a concluding American bracket of arias by Menotti, Barber and Siegmeister. The recitalist evidently has had good schooling, but has not as yet mastered all the technical details of singing. Her readings of the German lieder revealed only partial grasp of the contents. Her singing in the French and English groups offered some attractive performances. Paul Berl was the accompanist. G. D.

Milton Thomas, violist; Georgia Akst, pianist-harpsichordist; Shirley Verett-Carter, mezzo-soprano; Myra Kerstenbaum, violist; and the Brandenburg Players, Town Hall, Oct. 21, 5:45—The program presented a group of skilled young artists in a pleasing variety of music. Especially worthy were the performances of Hindemith's Sonata for viola and piano, Op. 11, by Mr. Thomas and Miss Akst, and of the two Brahms songs, Op. 91, with viola and piano accompaniment as voiced by Miss Verett-Carter. Other items were Schumann's "Märchenbilder," Vivaldi's Concerto in D mino for viola d'amore, strings and harpsichord, and Bach's Brandenburg Concerto No. 6, in which the ensemble provided a vigorous performance. R. M.

Louis Kentner, pianist, Judson Hall, Oct. 21, E—A notable event, serving to inaugurate the newly re-opened hall, is Mr. Kentner's performance of all the 32 Beethoven Piano Sonatas in seven programs, of which this was the first. He began on this occasion with the three Sonatas of Op. 2. While they are simple in structure compared with some of the more heaven-storming later sonatas, they require musicianship of high degree as well as very agile fingers, to convey their pellucid charm. Mr. Kentner showed a strong individuality in his playing, and a dynamic feeling that made these works anything but monotonous. At the end of the concert, in vast contrast, came the last work of the series, the C minor, Op. 111, in which the thundering passage work and web of octaves were wonderfully evoked. The audience response was of the warmest. R. T.

CHRISTIAN FERRAS, *French violinist, was soloist with the New York Philharmonic in the Bach E Major Concerto.* (*See page* 17.)

Richard Goodlake, baritone, Town Hall, Oct. 23, E—An American debut recital was given by Mr. Goodlake, a baritone who has been previously heard over the French and Luxembourg Radios and elsewhere in Europe in concerts. The program included the first New York hearing of "Upstream," a song by Celius Dougherty, and featured the "Creed of Pierre Cauchon" from Norman Dello Joio's opera "The Triumph of St. Joan," a climactic number which ended the first half of the recital. The list also included airs by Frescobaldi, Handel, Peri and Stradella; lieder by Schubert and Brahms; a French group by Faure and Poulenc, and other works in English by Tom Scott, Daniel Wolf, Charles Ives and Celius Dougherty.

Esther Comas, soprano, Town Hall, Oct. 23, 5:30—A first New York recital was given by Esther Comas, who was trained in Puerto Rico and in Milan, and later studied at the Juilliard School. Her personality is an attractive one, and her singing of folk and other songs from Spain, Portugal, South and Central America, and the West Indies, was piquant and spirited. Her art is the rather specialized one of the folk singer; she was well received for some attractive performances within this particular frame of musical expression. Carlos Rauch was the piano accompanist. T. Y.

Sonya Monosoff, violinist, and Stoddard Lincoln, harpsichordist, Carnegie Recital Hall, Oct. 24, 5:30—A program of sonatas for this combination of instruments was most comprehensive in its scope and included Sonata No. 4 in A minor by Marini (1597-1665), a pupil of Monteverdi who wrote the earliest known sonata for violin; the Sonata No. 11 in E by Corelli; Mozart's Sonata No. 38 in C, K 403; the Sonata No. 6 in C minor by Heinrich Biber; J. S. Bach's Sonata No. 1 in B minor; and the Sonatina by Walter Piston. In these various idioms, the artists showed that they had a firm grasp of musical details and excellent command of their respective instruments. T. Y.

Vienna Wind Ensemble and Friedrich Gulda, pianist, Town Hall, Oct. 25, E—Four Vienna Philharmonic wind players (Karl Mayerhofer, oboe; Alfred Prinz, clarinet; Gottfried Freiberg, horn, and Karl Ohlberger, bassoon) and Friedrich Gulda, pianist, blended excellent musicianship in a unique program. The list comprised the E Flat Quintet of Mozart (K.V 452), Beethoven's Op. 16 in similar key, and Beethoven's Piano Sonata in D, Op. 28.

Infrequent performances of each of these works made for novelty. Both quintets are their respective composers' solitary offerings in this form. Each was played with precision, skill and flexibility, but integrity of effort was not always matched by inspiring unfoldment. Yet there were moments of superb interplay of instruments. Always it was apparent that here were seasoned musicians, dedicated to their art, evidencing the characteristics of superior training with facility and fitness. The horn, a difficult instrument to control, was in the hands of a fine player who had lapses in tone quality due to accumulation of moisture in the valves.

Mr. Gulda's collaboration was in accord with artistic principle. In the Mozart work, less is demanded of the piano than in the Beethoven quintet. In the former, Mr. Gulda maintained the needed grace and flow. In the latter, the piano is more dominant and Mr. Gulda imbued his part with a vitality and charm that merged delightfully with the winds. His playing of the sonata was impelling, with full awareness of the many-changing moods. Ea h of the four movements was achieved in detailed dynamic contrast and with poetic meaning. R. L.

John Perras, flute, Carnegie Recital Hall, Oct. 25, E—It took a little time for Mr. Perras to hit his stride, in this concert of Baroque flute music, and it was not until after intermission that the best of his musicianship and technical control came to the fore. The earlier pieces (Handel's E minor Sonata, Couperin's Troisième Concert, Bach s B minor Sonata) suffered from infirm rhythm and even faulty notes; only in the Chaconne of the Couperin was there marked tonal color or dimension in dynamics. But with Bach's Sonata in A minor for flute alone, in the second half of the program, Mr. Perras really took hold. Bach dealt with the problem of breathing by the artist by simply ignoring the necessity for the most part, and I do not envy anyone who must snatch at air between his prolific sixteenth notes. But Mr. Perras maintained a lovely tone and a steady pace all the while. Telemann's Sonata in G minor was phrased with a sprightliness which had been missing earlier in the evening, and Corelli's Variations on "La Follia" was well molded and under complete control. Erich Leber, at the harpsichord, was an artistic and dependable co-artist. S. F.

Daniel Pollack, pianist, Grace Rainey Rogers Auditorium, Oct. 27, E—The American pianist, who won a secondary prize in the Tchaikovsky Competition in Moscow in 1958, returned for his second New York recital following several years spent in army training. A brilliant technician, he gave a program including Prokokiev's Sonata No. 7, J. S. Bach's Toccata in E minor, Chopin's "Berceuse" and Sonata in B minor; a group of Brahms works; "Ricercare" and "Toccata" by Gian-Carlo Menotti. Played with cool and flashing virtuosity, this recital contained many stirring moments, despite a certain lack of musical richness and flexibility in some of his performances. S. T.

Program of Music by Erich Itor Kahn, Theresa Kaufmann Auditorium, Oct. 27, E—The annual performance of works by the late Erich Itor Kahn, who died in 1956, included two hearings of his "Actus Tragicus" for ten solo instruments, perhaps his best known composition. His musical style is based on the twelve-tone system, but it has an individual quality, a formal freedom and varied color that makes it fascinating.

Also programmed were six piano "Bagatelles"; the "Short Piano Piece"; "Three Chansons Populaires" on Breton folk music; and "Two Psalms" for voice and piano. The program also included three arias by Heinrich Schuetz. The ensemble work was well conducted by Gustav Meier; Shirley Sudock, mezzo, was heard in the vocal selections, and Konrad Wolff appeared in the piano numbers. D. B.

Canticum Musicum, Town Hall, Oct. 28, 5:45—This aspiring and gifted group of seven artists was heard in a delightful program of old-time music. The first part was devoted to short instrumental pieces by Binchois, Borlet, Trebor and Grimace, and songs of 16th century composers (Cara, Verdelot, Arcadelt, Vittorio and Gabrieli) sung by Muriel Haas, soprano, with the ensemble. J. S. Bach's Sonata in B minor for violin and harpsichord was performed by Paul Wolfe, violinist, and Doris Cylkowski, harpsichordist. At the close Miss Haas, whose voice has a certain purity devoid of vibrato, sang the same master's arias "Schäfe können sicher weiden" from Cantata 208 and "Ich Sae meine Zahren" from Cantata 146. The instrumentalists heard also included Jules Eskin, 'cellist, Shelly Gruskin, recorder and flute, and Martha Blackman, viola da gamba. The program as a whole held an unusual degree of charm and beauty. O. D.

Cesare Valletti, tenor, Town Hall, Oct. 28, E—An artistic recital of old Italian airs, an aria from Massenet's "Werther" and a group of English ballads again demonstrated the fastidious singing method of Cesare Valletti, the Metropolitan Opera tenor. His vocalism was most effective in songs by Giordani, Paisiello, Caccini, Durante, Martini, and Gluck, and two modern works by Donaudy. The "Pourquoi me reveiller" by Massenet does not show his voice at its best and requires a greater lyricism and more sustained quality, and there were moments of somewhat dry tone elsewhere. The audience, however, gave his work a warm reception. Leo Taubman was the expert accompanist. M. R.

Ruth Geiger, pianist, Town Hall, Oct. 29, 5:30—Ruth Geiger, a mature and well-trained pianist, who has appeared numerous times before in New York, returned following a recital in Brussels. Her program included Mozart's Fantasie in C minor, K. 396; Haydn's Sonata in D major; and Beethoven's Sonata in E flat major, Op. 81a, in which some of her best playing was heard. The warm communication of her performances is matched by her virile style. The highly Romantic approach did not always ideally fit the Mozart and Haydn works and there were some exaggerations of rubati. The concluding groups included four of Brahms' shorter works and Prokofiev's three "Visions Fugitives" and Sonata No. 5. Her pianism in general was marked by considerable fluency and compelling power. T. Y.

Vera Lowy Ernst, soprano, Carnegie Recital Hall, Oct. 30, 5:30—A song recital by Vera Lowy Ernst, lyric soprano, began with songs by Mahler and Strauss, Bartok's "Village Scenes," and Stravin-

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sky numbers. After an interlude by her pianist, Bozidar Kunc, who played his own "Gleanings from the Old Country," three descriptive pieces, Miss Ernst was heard in songs by Aikin, Earl Kelly, Antonio Lora, Boris Panandopulo (a group of vivid works sung in Yugoslavian), and two Israeli songs by Edel and Vilenski. The singer was more effective in getting across the meanings of her numbers than she was in vocal technique, which was often of a rudimentary nature. However, her earnestness made up for this in some measure. T. Y.

Helen Vanni, mezzo-soprano, Town Hall, Oct. 30, E—Miss Vanni is one of the younger members of the Metropolitan Opera, and as such is very busy at that institution. But nonetheless she found time to prepare and present a serious recital program which included songs by Handel, Bach, Lully, Schumann, Debussy, Hugo Wolf, and the famous Cenerentola aria by Rossini.

Miss Vanni's voice is an excellent instrument, bright in color, free and clear throughout its ample range, and capable of considerable power. Nor did she find any difficulty in negotiating the coloratura treacheries of the Rossini aria. On the interpretive side she was particularly impressive in her first group, although everything was well and logically prepared. Her emotional range was somewhat limited and she did not always penetrate deeply into the songs. But, since she is a young and serious artist, there is every reason to believe that she will become one of our major recitalists. Martin Rich was a restrained accompanist. C. E. R.

Malcolm Frager, pianist, Carnegie Hall, Oct. 31, E—Malcolm Frager, Brussels prizewinner of this year, has already mastered his instrument, as he demonstrated in his Carnegie Hall concert. Every detail of the Bach, Haydn, Chopin and Prokofiev program seemed to have been carefully planned and was triumphantly executed. It was as near flawless as piano playing can be. But having mastered the piano, Mr. Frager should attempt a more intimate communication with it. At the relatively tender age of 25, he has the technical equipment for greatness. But the impression received was that he was not too greatly involved with the music it was his job to interpret. Prokofiev came off best; Haydn was adequate; Bach was not truly Bach. And Chopin was performed carefully, but without the musical poetry one associates with that composer. Throughout, there was an excellent balance of the works he played: the Toccata in G minor by Bach; Haydn's Sonata in E flat major; a Chopin etude, tarentelle, polonaise, and scherzo, with a stirring finale provided by Prokofiev's Sonata No. 6, Op. 82. It only remains for this young artist to come fully to grips with the emotional content of his music. H. G.

Miklos Gafni, tenor, Town Hall, Nov. 2, E—Miklos Gafni, large-voiced Hungarian tenor, who made his American debut about a dozen years ago, returned in a recital of arias by Handel, Durante, Monteverdi Caccini, Halévy and Verdi; songs by Bartok, Kodaly and Hubay; a group in English by Hageman, Gretchaninov, Charles and Kamanoff, and a final Italian group of popular numbers.

Mr. Gafni shows his possession of a stentorian voice, with affecting emotional appeal and considerable skill in its use. His musicianship has not been developed very appreciably since his last appearances here. But for operatic music followers, he offers considerable attraction. Warner Bass was the piano accompaniment. D. Y.

The Kroll Quartet, Kaufmann Concert Hall, Nov. 2, E—William Stone, David Mankovitz, Avron Twerdowsky and William Kroll, four mature, talented, serious musicians, comprising the Kroll Quartet, presented a musical experience of great beauty to an almost capacity audience, that cheered the ensemble at the end of the evening. Walter Piston's String Quartet No. 1, Debussy's only String Quartet, G Minor, Op. 10 and Schubert's posthumous D Minor ("Death and the Maiden") Quartet made up the well-balanced program.

All four instrumentalists played masterfully. Beautifully nuanced, each quartet glowed with color, marked by strong rhythmic impulse, singing phrase and perfect attacks. Impressive was Mr. Twerdowsky's 'cello playing. Very seldom did the violins in fast, high passages, sound shrill and the viola added its fullness to the music-making. All in all, the concert was a fine musical and emotional experience. A. P.

Ania Dorfmann, piano, and Pierre Fournier, 'cello, Grace Rainey Rogers Auditorium, Nov. 3, E—It was in the Mendelssohn Variations Concertantes, Op. 17, and the Three Fantasy Pieces, Op. 73 of Schumann that M. Fournier's excellent taste and great feeling for the lyric found best expression, and it was in those pieces that good balance was achieved between 'cello and piano. In the opening Beethoven Sonata No. 3 in A major, Op. 69, and the closing Brahms Sonata in E minor, Op. 38, it often seemed that two differing musical conceptions were competing, the Gallic and the German. If Miss Dorfmann's piano occasionally seemed heavy, it was only because M. Fournier's 'cello tone is so light. There were several passages—from the pizzicato work in the Mendelssohn to the 'cello's sweeping entrance in the finale of the Brahms—that were very nearly inaudible.

Fortunately, M. Fournier has considerable personal and musical charm, so that a number of technical lapses did not seem so damaging as they might. And there were portions of the recital, including some in the Beethoven and Brahms, that brought real listening pleasure and attested to the musicianship of both artists. E. L. S.

Leonid Kogan, violinist, Carnegie Hall, Nov. 2, E—Returning to this country after an absence since 1957-58, the eminent Russian violinist drew a capacity audience. One of the outstanding portions of the recital was his playing of the Bach Chaconne, which emerged as much more than a structural exercise, since he endowed it with great variance of violin effects and coloring. Particularly notable was the drawing of the various distinct lines of the great contrapuntal edifice.

The program also contained Ysaye's arrangement of Locatelli's Sonata in F minor, subtitled "Au Tombeau," a somewhat faded example of early Italian violin music performed with sobriety and strength. The Prokofiev Sonata in D Major Op. 94 bis, was played with great finesse, a silken evocation of the largo passages and infinite delicacy and strong accents in the scherzo sections. Richard Strauss' bland Sonata in E flat, Op. 18, was done with a sweetly flowing manner and as much warmth as inheres in this familiar, rather extended work. Ernest Bloch's Improvisations and Wieniawski's Theme and Variations were the final compositions on this highly rewarding program. The expert piano co-artist was Andrei Mitnick. T. D.

Pictured above during a reception held at the Commonwealth of Puerto Rico honoring EMILIA CONDE, *young Puerto Rican pianist-singer, who made her debut in Town Hall on November 19th. Pictured with Miss Conde are* ALEXANDER SCHNEIDER, *violinist-conductor, and at right,* RENATA TARRAGO, *flaminco-guitarist. Miss Tarrago has recently been added to the roster of Columbia Artists Management, Inc. and made a successful N. Y. debut at Judson Hall on Nov.* 14.

Nikita Magaloff, Carnegie Hall, Nov. 4, E—Returning after an absence of several years, Nikita Magaloff, Russian-born pianist who has made his home in Paris more recently, proved that he remains a highly interesting recitalist. His mastery of the piano includes a very beautiful legato touch and many varieties of effects, ranging from the percussive to tender.

His program included Haydn's Sonata in C major, Chopin's Sonata in B minor, the Stravinsky Sonata, Schumann's "Papillons" and Liszt's "Paganini Etudes."

Among all the works, the Chopin Sonata and the "Papillons" emerged as the most fascinating. The Stravinsky Sonata was a *tour de force* in attenuated sounds. The audience gave the recitalist a very warm reception. D. Y.

Leonid Kogan, violinist, Grace Rainey Rogers Auditorium, Nov. 4, E—It might have been the delightful surroundings of the hall that made this sonata recital such a delight, but the truth is that both Kogan and Andrei Mitnick, his piano collaborator, are top-rate artists, who play and project beauty as easily and naturally as breathing.

The program opened with the Sonata

No. 1 in G Major, Op. 78, by Brahms. Then came the Grieg Sonata No. 3 in C Minor, Op. 45, and finally the Sonata No. 2 in D Major, Op. 94, by Prokofiev. The Brahms Sonata has been played by many artists and has often proved to be a vehicle of treasures. Kogan is a violinist who believes that his job is to say what there is to say as simply and modestly as possible in order to bring into clear view the innermost thoughts and meanings created by the composer. Consequently, the evening began with Brahms' music taking over, and that added up to an ennobling experience.

The Grieg Sonata, usually a showcase of superficialities, was properly stimulating, but it was the Prokofiev that raised the program to its highest point. Here, both artists rolled up their sleeves and "tore all the seams apart." It was a good night for all concerned and gave the season's solo series at the Grace Rainey Rogers Auditorium a happy and auspicious start. J. A. F.

Music Forgotten and Remembered, Frederick Waldman, cond., soloists: members of the New Art Wind Quintet and Beveridge Webster, piano, Grace Rainey Rogers Auditorium, Nov. 5, E— Mr. Waldman, as a capacity audience proved, is making his "Music Forgotten and Remembered" one of the most appreciated series in town. In this program, three lesser-known works by the giants—Mozart, Schubert, Mendelssohn—were allied with a novelty by Ferruccio Busoni to produce an evening that was fresh, charming and at times alarming.

The Symphonie Concertante for oboe, clarinet, horn, bassoon and orchestra, is first-rate Mozart. Written on a trip to Paris when the composer was twenty, it is a work of such breadth, ingenuity and dazzle that the only wonder is that it is not performed more often. One reason may be the difficulty in securing virtuoso wind performers—a difficulty Mr. Waldman overcame easily by calling on four members of the New Art Wind Quintet.

Two overtures, one to an early opera by Schubert, "The Faithful Sentinel," and one to a Liederspiel by Mendelssohn, "Homecoming from Foreign Lands," were golden with the grace for which these composers are noted. Another delight was the Scherzo from the Octet, Op. 20, by Mendelssohn, played first by the eight strings and later by the full group in an orchestral version by the composer. For this reviewer, the smaller group won hands down—the muted, puckish string tone ravishing the ear far more than the orchestrated version.

The evening also included a performance, with Beveridge Webster as piano soloist, of Busoni's "Indian Fantasy," written in 1913. Inspired by a visit to the United States, it turned out to be a loosely-knit barrage of romantic and impressionist harmonies, some undistinguished themes possibly meant to suggest Indian subjects, and a rousing finale to a tom-tom beat on the timpani. Mr. Webster did the work full justice, the audience laughed and loved it, and even Mr. Waldman had a twinkle in his eyes when he took his bows. E. L. S.

Enid Dale, pianist, Town Hall, Nov. 6, 5:30—A Town Hall debut recital was given by Enid Dale, pianist, who had won scholarships at the Juilliard School of Music and a Fulbright Award. Her program included Bach's French Suite No. 5; Beethoven Sonata, Op. 110; Chopin's Polonaise-Fantaisie, Op. 61; the Sonata of Alberto Ginastera; and William Bergsma's "Three Fantasies."

Miss Dale showed maturity in approa h to her music, a marked feeling for style, and competent command of technic. There were debatable details in some of her performances, including the Beethoven and Chopin sonatas, but on the whole her future career will bear watching. D. M.

Gramercy Chamber Ensemble, Carnegie Recital Hall, Nov. 7, E—A program of two works in striking contrast presented Schubert's "Trout" Quintet and, at the farthest extreme, Schönberg's "Pierrot Lunaire." Jan de Gaetani was the singer-speaker in the Schönberg work, a landmark in early 20th century expressionist music. Her reading of the poems was earnest and resourceful, if not completely authoritative. The effort of the Gramercy Ensemble, involving a vast amount of preparation, was praiseworthy. The ensemble of players, which gave a smooth performance of the Schubert work, provided a probing one of the atonal opus under Robert Cole. T. Y.

Johanna Martzy, violinist, Town Hall, Nov. 8, E—Returning after three years since her last appearances in New York as orchestral soloist, the Hungarian violinist again impressed by her musical accomplishments. The opening part of the program included Handel's Sonata in F major, Bach's solo Sonata in G minor, and Beethoven's Sonata in G major, Op. 30, No. 2, done with beauty of tone and with a supple command of musical line. The Bach was a test of her technique which she passed with easy virtuosity and with a musical conception paramount in the playing. The second part was devoted to the Stravinsky "Duo Concertante" and shorter pieces, in which Leon Pommers was a most experienced piano co-artist.

Beethoven's Sonata was played with generosity and abandon; only the minuet, marked "grazioso," hinted that the light touch is perhaps alien to Miss Martzy's temperament. Stravinsky's "Duo Concertante" was, I should say, perfect, and the Dithryambe movement had a white-hot intensity rarely achieved. Short pieces by Bartok, Ravel, Martinu, and Szymanowski completed the recital—one of the most awakening evenings of violin playing I have heard recently. S. F.

Francois Returns In Schumann-Chopin List

Samson François, pianist, Carnegie Hall, Nov. 11, E—In this Schumann-Chopin recital, it was the music of the latter which shone forth with greater immediacy and brilliance. François does have an easy way with Schumann, and his technique, when applied to the "Variations on a Theme of Clara Wieck," "Les Papillons," and "Carnaval" is obviously completely assured. But his air, particularly evident in his relaxed rhythms, seemed a trifle blasé, and for this reason I could not find the Variations especially interesting. "Carnaval," in which the placidity seemed to vanish, was very good indeed, and there was grandeur in the broader-toned sections, notably in the Davidsbündler march.

In Chopin, however, the pianist played like a man released. Through three Mazurkas (Op. 24 No. 4, Op. 7 No. 1, Op. 41 No. 3), the Ballade No. 1 in G minor, and four Etudes, the melodic line, unencumbered by left-hand complexities, soared like a bird in flight, and an exhilarating sense of freedom and resilience marked the Ballade in particular. Here, I think, is where Mr. François' sympathies lie. S. F.

Claudio Arrau, Grace Rainey Rogers Auditorium, Nov. 11, E—Claudio Arrau once again demonstrated that he is a brilliant technician in an evening devoted to Chopin and Schumann. At times, however, the lyricism and romanticism of these composers were lost beneath the sheer weight of Mr. Arrau's interpretation. The effect was one of sharply carved passages, skillful in execution, but not working together toward a satisfactory whole.

The program itself was not an ideally balanced one. Schumann's Fantasy in C Major suffered because of its similarity in quality to the first Chopin selections. The latter's Nocturne in B Major seemed labored in effect. The Fantasy in C Minor was satisfactory only after the heavily wrought first section. The Ballade in F Minor showed off Mr. Arrau's real brilliance, as did the Preludes. H. G.

Polish Singers Alliance, Town Hall, Nov. 13, A—The spirit of Polish music, both past and present, pervaded the concert of the Seventh District Chorus of the Polish Singers Alliance. The program was given in celebration of the millenium of Poland as a nation, the Chopin

(*Continued on page* 43)

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Mitropoulos among Notables Mourned by World of Music

■ **Dimitri Mitropoulos,** the eminent conductor, died of a heart ailment in Rome on Nov. 2 after collapsing while conducting a rehearsal of Mahler's Third Symphony with the orchestra at La Scala Opera House. He was 64 years old. Mr. Mitropoulos, known also as an able pianist, and particularly as a baton exponent of modern music, had appeared with some of the world's greatest orchestras, in leading international opera houses, and at numerous festivals in European cities.

Born in Athens in 1896, he studied at the Conservatory in that city and early composed an opera to a Maeterlinck play. He later studied in Belgium and in Berlin with Busoni, also conducting with Kleiber. From 1921 to 1924 he was assistant conductor at the Berlin State Opera. He then became permanent conductor of the Athens Symphony Orchestra for 12 years, also making guest appearances elsewhere in Europe. He was invited to come to America by Koussevitzky and made his debut here in 1926 as a guest with the Boston Symphony. After other appearances with American orchestras, he succeeded Eugene Ormandy as a conductor of the Minneapolis Symphony for 12 years.

In 1940 he appeared as guest with the New York Philharmonic. In 1949-50 he shared the New York Philharmonic podium with Stokowski and the next season was named musical director. In 1951 he took that orchestra to the Edinburgh Festival and in 1955 made a European tour with it. In 1958 he led it jointly with Leonard Bernstein on a tour of Latin America. Beginning with the 1954-55 season he conducted with the Metropolitan Opera, including "Salome," "Eugene Onegin," "Walküre" and the world premiere of Barber's "Vanessa." In 1957-58 he shared the Philharmonic podium with Bernstein, and the latter was named musical director the next year. After recovering from a heart attack on Jan. 23, 1959, Mitropoulos led performances here and in Europe.

His last appearance at the Metropolitan was as conductor of "Madama Butterfly" last April 16. He was to have returned to conduct the New York Philharmonic as guest in December and to have rejoined the opera company.

Mr. Mitropoulos became an American citizen in 1946. He had received numerous honors, including the decoration of the French Legion of Honor. He had founded, conducted and lavishly supported the Philharmonic Chamber Ensemble. His memory for scores was prodigious, and he was noted for his generosity. He had never married.

■ **Eliabelle Davis,** eminent Negro soprano, died in a hospital at New Rochelle, N. Y., on Nov. 15. The singer, who was 53, had won international prominence for a voice of great natural beauty and for many concert appearances. The daughter of a New Rochelle grocer, she had worked in her youth as a seamstress and in 1941 came to the attention of Louise Crane, daughter of a former Governor of Massachusetts, who was sponsoring a series of Coffee Concerts in New York at the Modern Museum of Art. After an appearance there, Miss Davis sang in an 18-century opera "The Chaplet" and after more study made her recital debut at Town Hall in October, 1942, to acclaim. Among her appearances with orchestras were those in Lukas Foss' cantata "Song of Songs," especially written for her by commission from the League of Composers, which she first performed with the Boston Symphony under Koussevitzky in the spring of 1947. The following year she gave her first Carnegie Hall recital and made a tour of Europe, including 13 countries. She appeared in concert in Latin America, and made her operatic debut as Aida in Mexico and Santiago, Chile. Her last New York appearance was in Strauss' "Four Last Songs" with the National Symphony Orchestra in 1959. Surviving is a sister, Mrs. Marie D. Tillman, of New Rochelle.

■ **Leo Weiner,** 75, noted Hungarian composer, died recently in his native country according to an announcement by the Hungarian news agency MTI on Sept. 14. He studied at the Budapest Conservatory with Koessler and won the Franz Joseph Jubilee Prize as a student, which enabled him to tour to Vienna, Berlin and Paris. He served as chorus master at the Budapest Comic Opera and later taught at the Conservatory there for a number of years. His String Quartet in F sharp minor won the Elizabeth Sprague Coolidge Prize in 1921 and this work was performed at a festival in Washington that year. His writings included many orchestral and chamber music scores.

■ **Emil Cooper,** 82, opera conductor, died in a New York hospital on Nov. 16. Mr. Cooper was born in Odessa, studied violin with his father and gave a recital at an early age. The Turkish Ambassador, who heard this program, invited him to play for Sultan Abdul Hamid, who named his court soloist. After four years in this post, Mr. Cooper in 1896 conducted at the Odessa Exhibition and later with several Italian opera companies. After this he was heard as conductor at the Kiev Opera, and at the Moscow and the Maryinsky Opera House. During World War I he conducted at the Petrograd Opera and taught at the Conservatory there. During the revolution he founded the Philharmonic Orchestra in the latter city. He later escaped from Russia and settled in Paris. In 1928 he came to the United States as conductor of the Chicago Civic Opera, with which he was active until 1941. He was first heard at the Metropolitan Opera in 1944 in performances of "Pelleas et Melsiande." He also led concerts at the Lewisohn Stadium.

■ **Hugh Porter,** 63, noted organist, who had been director of the School of Sacred Music at Union Theological Seminary since 1945, passed away in New York on Sept. 22. A graduate of the American Conservatory in Chicago, he had taught at the Mannes College of Music, at New York University, the Juilliard School of Music and at Chautauqua, and was prominently known as a church organist and recitalist.

■ **Ida Rubinstein,** formerly prominent as a dancer and mime, died in Paris on Sept. 20, at the age of 75. Born in St. Petersburg, she made her Paris debut in 1909 in the title role of Fokine's ballet "Cléopâtre" with the Diaghilev Ballet Russe. A patron of musicians, among works which she commissioned were Debussy's "Le Martyr de Saint Sebastien"; Ravel's "Bolero" and "La Valse"; Stravinsky's "Le Baiser de la Fée" and "Persephone."

■ **Emile Vuillermoz,** 81, composer and critic, died in Paris on March 2. Born in Lyons, he was a pupil of Fauré. He was a leading French writer on music and had served as editor of the "Revue Musicale" and a critic on "L'Excelsior," "Comedia," "Le Temps' and other papers.

■ **Bonaventura Somma,** 67, director for the last 34 years of the notable Santa Cecilia Choir in Rome, died at his home there on Oct. 23. He had conducted the choir on a tour of the U. S. and Canada in 1955, and had also composed and transcribed works in various forms.

■ **Joseph Gregor,** 72, writer and musical historian, died on Oct. 13 in Vienna. He was noted in the field of theatre history and was superintending librarian at the Vienna National Library and head of the Theatre Collection there. He wrote the libretti for Richard Strauss' operas "Friedenstag," "Daphne" and "Liebe der Danae."

■ **Amelio Colantoni,** opera producer and director, died on Aug. 14 in Northridge, Calif. Born in Italy, he came to the U. S. and directed the old Los Angeles Opera and was manager of the New Orleans Opera Company from 1942 to 1944. At various times he managed opera groups in Phoenix, Houston, Portland, Seattle, Spokane, Albuquerque, Oakland and Santa Barbara. Mr. Colantoni produced "Aida" in the Pasadena Rose Bowl in 1938, and "Madama Butterfly" at the Los Angeles Greek Theater. He is survived by his widow Dorothy, two sons, and a grandchild.

■ **Theodore Cella,** 63, composer, conductor and harpist of New York, died at Epping, N. H., on Sept. 3. Mr. Cella was born in Philadelphia, and studied in this country and Europe, his teachers including Charles Martin Loeffler. He was harpist with the Boston Symphony under the regimes of Muck, Rabaud and Monteux. Later he served for some years as harpist with the New York Philharmonic. Some of his works for orchestra were performed by the two previously mentioned ensembles and the Philadelphia Orchestra.

■ **Elie Spivak,** 58, violinist and teacher, died in Toronto on July 23. Mr. Spivak was concertmaster of the Symphony in that city from 1931 to 1948. He was trained at the Paris Conservatoire and later at the Royal College of Music in Manchester, England. He formed the first string quartet heard on the BBC network and more recently was a member of the faculty of the Royal Conservatory in Toronto.

[In an obituary of Hans L. Heniot, published in the November issue, it was erroneously stated that he had taught at the "Chicago Conservatory of Music" from 1948 to 1960. Mr. Heniot was a faculty member of the American Conservatory of Music.]

College Campus and Conservatory

DOMINGO SANTA CRUZ, *noted Chilean composer and musicologist, named A. W. Mellon Visiting Professor for Carnegie Institute of Technology Department of Music.*

Sessions Fete Programs At Northwestern University

The first music festival ever held to honor Roger Sessions, American composer, will be sponsored Jan. 27-29 by the Northwestern University School of Music and the Fromm Music Foundation of Chicago.

Besides honoring the 65-year old Sessions, George Howerton, dean of the music school, says that a two-week visit of the composer to the Evanston, Ill., campus is a "direct contribution to the educational experience of the students."

Highlights of the weekend festival include a one-act opera by Sessions, "The Trial of Lucullus," to be performed on the evening of Jan. 27, in Cahn auditorium. Also presented at this time will be his Two Choral Preludes played by Richard Enright, organist, and his Mass for Unison Voices and Organ, to be given by the Northwestern A Cappella choir under William Ballard, director of choral activities.

Mr. Sessions will lecture at Lutkin Hall on Jan. 28, following a performance at 8:15 p.m. by the Northwestern University String Quintet. Participating members from the school of music faculty include Angel Reyes and Eduardo Fiorelli, violin; Harold Klatz, viola; Dudley Powers, 'cello, and Gui Mombaerts, piano.

Thor Johnson, director of orchestral activities, will conduct the Northwestern University Symphony Orchestra in Sessions' Symphony No. 4 at the concluding concert on the evening of Jan. 29, in Cahn auditorium. His Concerto for Piano and Orchestra and Suite from "The Black Maskers" will be performed by the orchestra with Mr. Johnson again conducting.

Peabody To Stage Menotti Double Bill

The Peabody Art Theater's initial production for this year, a December double-bill, brings Gian-Carlo Menotti to the Peabody Conservatory in Baltimore to stage his "The Old Maid And The Thief" and "Amahl And The Night Visitors." The first-named work will be conducted by Laszlo Halasz, musical director for the Art Theater. Herbert Grossman, associate conductor of the Baltimore Symphony Orchestra, will be on the podium for "Amahl." Sets will be by Ming Cho Lee of the Metropolitan Opera staff.

Juilliard Honors 60th Birthday Of Copland

The **Juilliard School of Music** honored the 60th birthday anniversary of Aaron Copland with two concerts on Nov. 14 and 15, when his works were performed. On the first date the program included "In the Beginning," for a cappella chorus; the film score "The City"; the Sextet played by the Juilliard String Quartet, Stanley Drucker, clarinetist, and Leonid Hambro, pianist; and two excerpts from his opera "The Tender Land," given by the Juilliard Opera Theatre. On the second day, William Masselos, pianist, performed his Sonata, Variations, and Fantasy.

Fine Arts Festival At U. Of Texas

The **University of Texas** dedicated its 1960 Fine Arts Festival, from Nov. 13 to 20, to Prof. Lucy Barton of the Drama Department, who will close a distinguished career as teacher there at the end of the academic year. The musical events included programs by Bette Bjoerling, Swedish-American soprano; the Albeneri Piano Trio; John Browning, pianist; Erno Valasek, violinist (six Bach solo sonatas); Rita Streich, coloratura soprano with the U. of T. Symphony under Alexander von Kreisler; the New York Woodwind Quintet; Fernando Germani, organist; and the Little Orchestra under Thomas Scherman, with chorus and soloists.

Mastick Gift Provides New Oberlin Hall

A new $7,000,000 concert hall for Oberlin College will be constructed with funds provided by the Hon. Seabury C. Mastick and Mrs. Mastick, of Pleasantville, N. Y., and Sarasota, Fla. It will be named for Mrs. Mastick's parents, Dr. and Mrs. Lucien C. Warner, and will be built on the Oberlin campus. The original Warner Hall, erected with a $100,000 gift from Dr. and Mrs. Warner in 1884, has housed the Conservatory for 76 years.

Beckler Opera Premiere Set

"The Outcasts of Poker Flat," opera by Stanworth Beckler, assistant professor of music at the **College of the Pacific**, Stockton, Calif., with libretto by Jon Pearce, will have its world premiere at the College on Dec. 2 and 3. It won the Pi Kappa Lambda national Chamber Opera Competition, which carries a $1,000 award.

■ Domingo Santa Cruz, noted Chilean composer, has been appointed A. W. Mellon Distinguished Visiting Professor in the department of music at **Carnegie Institute of Technology,** Pittsburgh, Pa. He will be a visiting member of the department and give a weekly lecture on Latin American music during November and December of this year, also meeting weekly with all senior music students there. On Nov. 14 he was heard in a public lecture at Carnegie Music Hall in that city on "The Destiny of Music in Our Time."

■ **Baldwin-Wallace College** Conservatory, Cecil Munk, director, is presenting a series of faculty recitals and concerts in the fall term, which opened on the evening of Oct. 30 with a program by several faculty ensembles. The Baldwin-Wallace Symphony under James Lerch, conductor, was heard on Nov. 6 in a concert and on Dec. 11 will appear with the College Choir (John Robinson, director) and soloists in a Christmas program. Other events scheduled are: Nov. 13, Melvin Hakola, baritone; Nov. 20, Charles Smith, tenor; and Sept. 20, John Christian, organist.

■ **Rollins College** Conservatory of Music, at Winter Park, Fla., announces that Mieczyslaw Horszowski, noted pianist, will appear three times in its 1960-61 concert course. The first appearance was on Oct. 30 and others will be on Jan. 29 and April 23. The series opened on Oct. 21, with a recital by Marjorie Fulton, violinist, and Robert Hufstader, pianist. Andres Segovia will be heard in a guitar recital on April 1. Others to appear are: Ross Rosazza, baritone, and Jack Carter, pianist ,Nov. 18; the Vienna Octet, Jan. 27; Alphonse Carlo, violinist, and Katherine Carlo, pianist, April 11; and Catherine Crozier, organist, May 14.

■ New national president of Phi Mu Alpha is Dr. William B. McBride of Ohio State University. Archie Jones, retiring president, assumes the post of first vice-president. Second vice-president is Herbert L. Briggs of Tulsa, Okla.

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AWARDS AND HONORS

■ Joyce Flissler, young New York City violinist, recently scored a musical triumph in her recitals in Moscow. She is the sister of the pianist Elieen Flissler and the sister-in-law of violinist Aaron Rosand, who recently made his debut as soloist with Leonard Bernstein and the New York Philharmonic.

■ Marian Anderson, contralto, was named Woman of the Year by the national women's division of the American Friends of the Hebrew University. A reading room at the University in Jerusalem will be named for her. Governor Nelson Rockefeller addressed the luncheon meeting at the Waldorf-Astoria on Nov. 14 at which the announcement was made.

Among recent honors awarded to Marion Anderson must also be listed a degree of Doctor of Humane Letters bestowed by **Syracuse University** at its 106th Commencement.

■ The recent International Musical Contest for pianists in Vercelli, Italy, resulted in award of the first prize to Dale Bartlett, Canadian pianist. Other awards were: second prize for women, Eugenia Hyams, Elizabeth, N. J.; second prize for men, divided between Jeray Gazek, of Poland, and Bruno Pompili and Gino Brandi, both of Italy. Three finalists who received gold medals were Teresa Rutkowska, of Poland; Joseph Plon, of New York City; and Mr. Gazek. The Chopin Prize was not awarded.

■ George I. Shirley is the winner of the first annual Music Competition for a dramatic tenor held by the National Arts Club of New York. This carries with it a prize of $500. The second prize of $200 went to James A. King, of Dodge City, Kan. Mr. Shirley, 26, formerly a tenor soloist with the U. S. Army Chorus, sang with the NBC Opera Company in 1959 and 1960 and won the American Opera Auditions of Cincinnati this year, the eleventh International Competition at Vercelli, Italy, and the 1960 *High Fidelity* magazine Scholarship to Tanglewood. Mr. King, 33, won a scholarship for study at the Marlboro Festival and a $3000 grant for study from an Aid-to-Music Program in New York (both under Martial Singher).

■ Metropolitan Opera soprano **Laurel Hurley** was the recipient of a citation awarded by the Mayor of her birthplace, Allentown, Pa., when she appeared as soloist at the opening of the Robin Hood Dell concerts in Philadelphia.

■ Reuel Lahmer, organist of the Church of the Ascension, Pittsburgh, has won first prize of half a million lire ($800) in the Varese, Italy, International Song Festival. He also won the Alpine Gold Star in the International Festival of Mountain Songs with his setting of "Down in the Valley," an American folk tune.

■ The 1960 winners of the Fawick Orchestra Composition Contest were Albert M. Ingalls, of Pasadena, Cal., who received $300 as first prize for his "Song of Peace"; and Jerry Holesovsky, of Philadelphia, who won the second prize of $200 for his "Bohemian Overture."

■ Shirley Verett-Carter, 27-year-old mezzo-soprano of New York, is the 1960 winner of the $1000 Blanche Thebom Award. A native of New Orleans and educated in California, the winner is a graduate of the Juilliard School of Music and a pupil of Marian Szekely-Freschl. She had previously won the Marian Anderson, Berkshire Festival and John Charles Thomas Scholarships, received a John Hay Whitney Foundation grant and made her New York debut as winner of the Walter W. Naumburg Foundation Award in 1958. Judges for the contest, in which 27 singers were heard, included besides Miss Thebom, founder of the award, Alfred Wallenstein, conductor, and Cesare Valletti, Metropolitan Opera tenor.

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Bulletin on Request

The New York Philharmonic opened its 38th season of Young People's Concerts on Saturday, Oct. 22, at noon, in Carnegie Hall. This concert, as well as the other three in the Young People's series, will be conducted by Music Director Leonard Bernstein. The dates of the other concerts are Nov. 12, March 18, and April 8. This series will be carried coast-to-coast by the CBS Television Network for the fourth consecutive season, and for the second season will be sponsored by the Shell Oil Company.

■ The **University of Michigan** School of Music has launched an Honors Program in Music for outstanding students, who will be granted certain freedoms from standardized curricular requirements. The Honors Scholar will have a program of studies and course-elections planned in terms of his own aims and specialties, carried out under the guidance of a special honors tutor. Encouragement and support will be given scholars for extra activities, such as recitals, publications and public appearances in radio or television," according to an announcement by associate professor H. Wiley Hitchcock, chairman of the School of Music Honors Council.

■ Roy Harris, composer, has begun his first season as director of the graduate department of theory and composition at the **Philadelphia Musical Academy.** His wife, Johana Harris, also has joined the faculty as a teacher, lecturer and chamber music performer in the graduate department. Mr. Harris will continue as director of the International Institute of Music at St. German, Puerto Rico, where he will commute periodically by air.

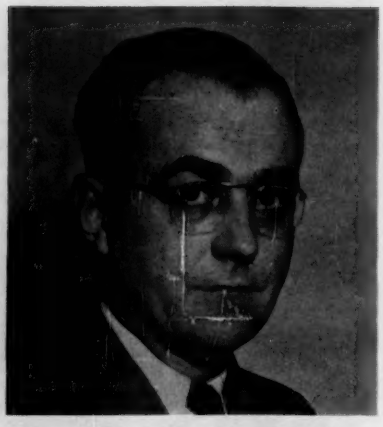
■ **Immaculate Heart College** in Los Angeles presented the Immaculate Heart Trio in a faculty concert on Oct. 24, when sisters Denis, Anthony and Mark played works of Beethoven, Piston and Schubert. A children's play, "Clara Clatter's Clitterbang," based on an original script by Sister Marie Fleurette, I. H. M., had two performances there on Oct. 12 and 29.

Conference On Undergraduate Study Abroad In Chicago

The second national Conference on Undergraduate Study Abroad was held in Chicago, Oct. 6 to 8. Represented were more than 425 American colleges and universities, as well as guests from other educational and philanthropic organizations.

A survey indicated that, whereas in 1956-57 twenty-two programs provided foreign study for 542 U. S. undergraduates, in 1959-60 sixty-four groups sent 2,405 students to other countries. Since 1950 fifty-seven new programs have been established, and 17 more were founded in 1959-60, and 20 more are listed in 1960-61.

Among these, the **Oberlin Conservatory** foreign study program was inaugurated in the fall of 1958 with 85 third-year students going to the Mozarteum in Salzburg for a full academic year of study. In 1960-61 120 Oberlin Juniors are enrolled in the project at Salzburg. The curriculum is unique in foreign study for American music students, and special courses have been created for them.



DR. THEODORE M. FINNEY

■ Dr. Theodore M. Finney, chairman of the music history and literature department of the **University of Pittsburgh,** last summer spent five weeks in England, working on a compilation of the first complete and accurate text of the anthems of Pelham Humfrey.

The President's Music Committee of the People-to-People Program, a nonprofit organization of which **Mrs. Jouett Shouse** is chairman, has issued its third annual "Calendar of Music Activities in the United States," this year including 295 pages (245 more than in the 1958-59 issue); it will be sent postpaid to any part of the world to those addressing the Committee at 734 Jackson Place, Washington 6, D. C.

■ An opera, "The Hunted," with score by Dr. Dwight L. Gustafson, dean of the School of Fine Arts at **Bob Jones University,** Greenville, S. C., had its premiere at that school on May 26 last.

■ At the Annual Meeting of the Moravian Music Foundation, Inc., which began its fifth year recently, Clarence T. Leinbach, Sr. was re-elected chairman of the board and Dr. Donald M. McCorkle was re-elected director and editor-in-chief. The Foundation, at its meeting in Winston-Salem, N. C., also elected as educational consultant Dr. G. Wallace Woodworth, professor of music at Harvard, a faculty member of the Berkshire Music Center and president of the College Music Society.

■ Arthur Aaron, 'cellist and teacher, has been named manager of the Hofstra College Symphony Orchestra; he is also manager of the Orchestra of America, and has been producer of the Stony Brook (N. Y.) Music Festival for the last five years.

■ Among musical events at the **Philadelphia Conservatory of Music** in November was a concert by advanced piano students of Allison Drake, dean; Hendrik Drake and Lilburn Dunlap on Nov. 17. A piano and voice recital was given by pupils of Joseph Arcaro and Wayner Conaway on Nov. 25. The annual Fellowship Tea for faculty and students took place on Nov. 20. William Smith, Fellowship president, and member of the Senior class, headed a reception group.

Music Panel Appointed To Advise The USIA

Appointment of a Music Advisory Panel for the U. S. Information Agency in its programs abroad was recently announced by USIA Director George V. Allen. Headed by Dr. William Schuman, president of the Juilliard School of Music in New York, it also includes Dr. Harold Spivacke, head of the Music Division of the Library of Congress; David Ritchie Robertson, director of Oberlin Conservatory of Music; and John Stuart Wilson, Jazz critic for the New York *Times.* The panel, a subcommittee of the Agency's Advisory Committee on Cultural Information, will meet periodically to advise USIA on its music programs, which have been increased in scope during the last year under the direction of its Music Advisor, Angelo Eagon.

■ Hugh Tracey, British authority on the music of Africa and director of the International Library of African Music, who is making a brief tour of the U. S. under the auspices of the State Department, gave a lecture on the morning of Oct. 17 at Manhattan School of Music. It was illustrated with many authentic items of African music from among the many which he has discovered and recorded.

The Manhattan Orchestra gave its first concert of the season on Oct. 19, presenting Hovhaness' "Mysterious Mountain," Strauss' "Don Juan" and Sibelius' Symphony No. 2, under the baton of Jonel Perlea. Mr. Perlea, permanent conductor of the orchestra, reappeared after an absence owing to illness from which he has fully recovered.

■ Three of the vocal soloists for the Casals Festival in San Juan this year were from the Manhattan School of Music. They included Gloria Ciricillo, 21, soprano of Belleville, N. J., who was graduated this spring with a B. M. degree and studied with John Brownlee, director of the School; Robert McGrath, of Grand Ridge, Ill., who received his B. A. in voice in 1954, also studied with Mr. Brownlee, and has sung leading roles with the American Opera Society, the NBC Opera and as soloist with major orchestras; and Abraham Lind, whose parents came from Puerto Rico and was making his debut there, having won a B. M. degree in voice this season and studied with Virginia Schorr.

Hugh Ross, musical director of the Schola Cantorum of New York and head of the Manhattan School choral department, made his first appearance at a Casals Festival conducting Brahms' "German Requiem."

Others from Manhattan School of Music associated with the Casals Festival include Casals himself, one of the original members of the school's Artist Auxiliary Board who worked with Mrs. Janet D. Schenck in establishing the school in 1917. Alexander Schneider, founder, principal conductor and concertmaster of the Festival, is a member of the string ensemble faculty of the school. John Wummer, solo flute of the Casals Festival Orchestra and of the New York Philharmonic, as well as Elias Carmen, principal bassoon; David Walter, principal double bass; and Stanley Bednar, violin, are faculty members.

NEW YORK CONCERTS

(Continued from page 37)

sesquicentennial, and the Paderewski centennial.

The Chorus in Zielenski's "Magnificat" gave a blurred and uncertain performance. However, its singing of excerpts from the opera "Halka" by Moniuszko was vigorous and exciting and marked by fine solo work. The choral selections were rounded out with Conductor Walter Legawiec's "Four Episodes" and Szymanowski's "Six Kurpian Songs."

Mr. Legawiec was also violin soloist in Paderewski's Sonata in A Minor. Marek Jablonski, pianist, played Chopin's Valse Brillante, a group of mazurkas, and the Andante Spianato and Grande Polonaise. Both soloists gave sensitive performances. Richard Hankinson was a competent accompanist for the chorus.

H. G.

Murray Adler, violinist, Town Hall, Nov. 13, E—Murray Adler, a young and talented musician of serious aims, gave his second Town Hall recital before an enthusiastic audience. Playing two concerti of Vivaldi and Saint-Saens, a sonata of Ernest Bloch and the "Ruralia Hungarica" of Dohnanyi, Mr. Adler showed sufficient technical equipment to do justice to the various styles of music, despite slight deviations of pitch in the highest register in the Saint-Saens Concerto. He was at his most expressive in the Saint-Saens, at his most rugged in the Bloch, and he gave an exceedingly rhythmic version of the Dohnanyi. Where he disappointed was in a lack of brilliant virtuosity and sparkling tone, despite the mellowness of the sounds he evoked. Mitchell Andrews was the able assisting pianist.

A. P.

Michel Chauveton, violin; Otto Herz, piano, New York College of Music, Nov. 14, E—Of the three U. S. premieres which were included in Mr. Chauveton's program, two were substantial pieces. The third, Henri Sauget's Sonatine (1924), seemed to me thinly disguised café music, outdated and full of clichés. The "Sonata Fantasia" by Arved Kurtz (who is director of the New York College of Music) has a kind of nervous strength, and maintains its momentum throughout. The two outside movements are aggressive and turbulent, the first playing upon the contrast of short sections, the last becoming more and more emphatic on a rhythmic ostinato. The Scherzo is smoother, and the slow movement gives the violin a chance to expand over a long melodic line, which is well sustained.

Oskar Morawetz's Duo for Violin and Piano is a more consistently melodic work and arrives at greater dramatic climaxes. Its devices are perhaps more immediately graspable and appealing, though it is difficult to say which of these works would appear the stronger after repeated hearings.

Vivaldi's Concerto in D opened the program; Beethoven's Sonata in F, Op. 24, closed it. As for Mr. Chauveton himself, he has a great deal of facility but he tends to push too much, and the result is a sense of strain. He obviously understands these works, but at the moment there is something a little raw in his production of them. Mr. Herz accompanied musically.

S. F.

John Cowell, pianist, Town Hall, Nov. 14, E—During John Cowell's piano concert the suspicion grew that he was a better musician than his playing indicated. His performance of Mozart's Fantasia in C Minor and Chopin's Ballade No. 4 in F Minor was marred by muddy passages and the general lack of a clean tone. But these are mechanical matters; Mr. Cowell brought what seemed to be a considerable musical intelligence to bear upon the compositions. Perhaps he was concentrating too hard; at times he seemed to be "fighting the keyboard."

In his own "Rhapsody" the tight structure and emotional content bore out the impression of fine musicianship. Here again the work was possibly too tightly and carefully conceived. But his playing of eight of the Debussy Etudes showed a marked contrast. Here his technical equipment served him well; he relaxed and caught the spirit of the music.

H. G.

Charles Rosen, pianist, Town Hall, Nov. 15, E—Mr. Rosen's strongly developed technique carried him well through the mechanical difficulties of Beethoven's Sonata in B flat major, Op. 106. In this opening work he established his ability to achieve varied tonal coloring, but there was a certain monotony in the way he chose to demonstrate this refinement. Particularly in the telling Adagio sostenuto, his interpretation seemed not to flow spontaneously, but rather as a too-carefully planned exercise—played well but with a curious sense of detachment. In his Chopin (Nocturnes Op. 27, No. 2 and Op. 62, No. 1), the pianist revealed interpretive acumen aplenty, but oddly enough, replaced tonal coloring with a rather harsh percussiveness. He succeeded better with the two Schönberg "Klavierstücke," Op. 23, No. 1, and Op. 33 a. Played with insight and restraint, the pieces emerged as both interesting and likable. Perfect balance between technique and aesthetics was in full evidence throughout the pianist's performance of the Etudes, Book I, by Debussy. The young musician has a firm foundation, and with more consistent use of the materials at his disposal, he should succeed in building an imposing career.

E. L. S.

Kerstin Meyer, mezzo-soprano, Judson Hall, Nov. 16, E—Kerstin Meyer, the visiting mezzo-soprano from the Stockholm Royal Opera, who recently made her U. S. debut as Carmen at the Metropolitan, bowed to New York as a lieder singer in the newly refurbished Judson Hall.

Miss Meyer is an excellent musician whose industry and seriousness are apparent. Her voice is somewhat throaty in production throughout its short range, yet she manages it with extraordinary skill and control.

The program was long and mostly in the same mood, with very few exceptions; the preoccupation with death, despair, suffering and the emptiness of life did not make for a very cheerful concert. The offerings ranged from Caldara, Scarlatti and Pergolesi through Mahler, Ravel, Wolf, Bartok, Brahms and Sibelius. Even the "Eight Hungarian Folksongs" of Bartok sounded rather solemn. The artist is obviously gifted, but some aspects of her singing and choice of program material were open to reservations on this occasion. George Schick was the able piano co-artist.

A. P.

Doda Conrad, bass, Carnegie Recital Hall, Nov. 17, E—From the days that he sang with Nadia Boulanger's Monteverdi group in the '30s to his more recent activities as a musicologist who has assisted Casals at the Prades Festivals, Doda Conrad has commanded respect as an artist and scholar. The opening recital of a series to be given in the Recital Hall was eagerly anticipated by Lieder devotees in New York, where he has not appeared for a number of years.

Mr. Conrad showed considerable interpretative skill throughout the program, but accurate pitch was not in evidence and the voice tended to break in transitions from one register to another. The program consisted of the "Winterreise" cycle and three other Schubert songs Charles Wadsworth played excellent, sensitive accompaniments.

E. L. S.

National Symphony Orchestra of Washington; Howard Mitchell, conductor; Jorge Bolet, pianist; Carnegie Hall, Nov. 21, E—The visit of the National Symphony Orchestra provided an interesting evening. This orchestra makes annual hegiras to New York and frequently brings along a novelty for first local hearing.

On this occasion the chief point of interest was the appearance of Jorge Bolet as soloist in the Liszt Piano Concerto in E flat major. Mr. Bolet, the well-known pianist, recently garnered an even larger public when he played the piano sequences for the film "Song without End," based on the life of Liszt. His performance of the Concerto was a dramatic one, and in actual mastery of the keyboard was often one to make us sit up and cheer, if deeper communication was not always present.

An important ingredient of the program was Prokofiev's Fifth Symphony, in which Mr. Mitchell provided a reading of vivid quality, though one not always marked by a mellow and fused tone. The opening work, "New England Triptych" by William Schuman, includes some basic material from William Billings, early American composer. These three contrasted pieces include passages of sweet simplicity and others of more lively rhythmic quality. The audience responded well to the work of the players.

M. W.

Paul Brodie, saxophonist, Town Hall, Nov. 18, 5:30—An unusual and most interesting recital was given by Paul Brodie, saxophonist, with George Brough as an excellent co-artist at the piano. Both are members of the faculty on the Royal Conservatory in Toronto. The program included a Bach Bourrée; a Sonata by Handel, the Creston Sonata, an Aria by Bozza, Milhaud's "Scaramouche," Ibert's "Histoires," the last originally written for piano; and the Intermezzo from Granados' "Goyescas."

Mr. Brodie's tone is beautiful, and his pianissimi—difficult to play on a brass instrument—were a noteworthy achievement. The difficult Ibert Suite proved easy matter in his hands. It may be said to his credit that he uses no "tricks." Together with his teacher at Fontainebleau, Marcel Mule, Mr. Brodie has probably done as much as anyone to give the saxophone an honorable place in the world of classical music today.

M. W.

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The Denver Symphony Orchestra, Saul Caston, musical director, has been awarded the Distinguished Service Award by the U. S. Information Agency in recognition of its ten years of participation in the Voice of America's "musical salute" program between this country and foreign cities. The award was presented at the concert of Nov. 9 by Harold Boxer, musical director of the Voice of America.

■ First prize in male voice at the seventh International Contest for Singers in Toulouse, France, Oct. 6-11, was won by Takao Okamura, bass of Japan; and second prize by Jean-Louis Soumagnas, bass of France. First prize in women's voice was received by Hanna Rumowska, soprano of Poland, and second prize by Maria Dunst, soprano of Hungary. In addition, medals were won by Casimir Pustelak, tenor of Poland; Gatarina Orvalho-Laborde, soprano of France; Radmila Bakocevic, soprano of Yugoslavia; Alba Sobacchi, soprano of Italy; and Ileana Bratuz-Kacijan, soprano of Yugoslavia.

■ The Chicago Alumnae chapter of Mu Phi Epsilon presented two scholarships of $100 each at its annual Scholarship Award tea recently at the home of Mrs. Frederick Herrschner, patroness. The winners of these awards were Joyce Weibel, soprano, from the American Conservatory of Music, and Barbara Maslow, pianist, doing graduate study at Northwestern School of Music. Miss Weibel sang songs of Torelli, Respighi, Buzzi-Peccia, Brahms, Giannini and Quilter. Miss Maslow presented Four Impromptus of Schubert and works of Ravel and Debussy.

■ The winning composition in the first annual Hans J. Cohn Music Foundation Open Competition Contest for original chamber music works had its world premiere in Woodstock, N. Y. this summer in a Maverick Sunday Afternoon Concert, which was presented jointly by the Maverick Concert and Cohn Foundation Committees. The prize-winning work, a String Quartet by Eli Krul, of New York City, was played by the Beaux Arts String Quartet in its Aug. 7 concert at the Maverick Concert Hall in Woodstock.

■ Robert Howat's latest LP recording for Music Library Records, Inc., has been released. It consists of four works: Bartok's Suite, Op. 14; Tcherepnin's "Showcase"; Ravel's "Valses Nobles et Sentimentales," and Faure's Nocturne. Mr. Howat was guest soloist with the University of Chicago Symphony Orchestra in two Mozart piano concerti, K. 488 and K. 491. The orchestra, conducted by Joseph Kreines, played the Overture to "Don Giovanni."

Phyllis Curtin, soprano, gave the world premiere of "The Mystery," five songs for soprano and orchestra, by **Carlisle Floyd,** with the San Antonio Symphony, under Victor Alessandro, on Nov. 26; at the same concert a symphonic suite from Floyd's opera "Wuthering Heights," commissioned by the Ford Foundation, had its first hearing. . . .

A set of Variations for Orchestra, by **Leo Kraft,** who is chairman of Queens College music department, was premiered by the Cincinnati Symphony on Dec. 1 and 3, Max Rudolf conducting. . . .

■ Priscilla Magdamo, young graduate voice student at **Indiana University,** was awarded a $1,000 Fellowship by Mu Phi Epsilon, professional music sorority. A graduate of Silliman University, Dumaguete, Philippine Islands, Miss Magdamo, on a two-year Rockefeller Foundation grant, travelled through the Visayan Islands, taping folk music which she later arranged and published. She was accompanied by her brother, Leonardo, student of electronic engineering at Silliman. Miss Magdamo will continue her studies in voice and ethnomusicology at Indiana university.

At Mu Phi Epsilon award ceremony. Seated, PRISCILLA MAGDAMO; *standing, l. to r.,* MRS. GEORGE F. KRUEGER, DEAN WILFRED C. BAIN, *of Indiana University; and* DIANA PAGE.

Mu Phi Epsilon will also give one full scholarship to the Aspen (Colo.) Music Association's summer schools in 1961 and 1962. Four scholarships of $250 each were awarded at the National Music Camp, at Interlochen, Mich., through the rental of the Mu Phi Epsilon Scholarship Lodge, dedicated at the time of the sorority's Golden Anniversary in 1953. A $1,000 contribution was made to Gads Hill School of Music, in Chicago, a settlement center founded by Gail Martin Haake and several of her student teachers in 1928. The project received its principal support from the profits of the sorority's National Magazine Agency, which processes subscriptions from chapters throughout the country. Mu Phi Epsilon also gives $150 annually to each of three other settlement schools—Los Angeles Neighborhood Settlement School; Community Music School, St. Louis, Mo., and Friendship House, Washington, D. C.

The Mu Phi Epsilon contribution to "Music for the Blind" this year consisted of collecting and editing material for the next issue of *The Braille Musician.* Mu Phi Epsilon also contributes $100 annually to the MacDowell Colony Association, Peterborough, N. H.

Susann McDonald, young harpist who won the first International Harp Contest in Israel last year, has embarked on a month-long tour which will take her to Ohio, Virginia, Tennessee, Arkansas, Illinois and Indiana. In the latter state she will appear as soloist with the Fort Wayne Philharmonic under the baton of Igor Buketoff. . . .

HERE AND THERE

Mantovani and his Orchestra of 45 were presented under the auspices of the Philadelphia Lyric Opera Company at the Academy of Music in that city on Nov. 22; he last appeared in that city two years ago and is currently making his fifth American tour, after having played in a command performance for Queen Elizabeth and Prince Philip in London. . . .

Ludwig Olshansky was soloist in Beethoven's Fourth Piano Concerto with the Queens Symphony Orchestra, under David Katz, in a concert broadcast over WNYC on Nov. 19; he appears in a recital at the Phillips Gallery in Washington, D. C., on Dec. 11, and from February to May will make his third European tour. . . .

Eight noted 'cellists to be heard under **Pablo Casals'** baton at the Festival in Acapulco, Mexico, between Dec. 10 and 22, in Villa-Lobos' "Bachianas Brasileiras" include **Zara Nelsova, Leonard Rose, Gaspar Cassado, André Navarra, Messrs. Eisenberg, Odnoposoff, Rostropovich** and **Sadlo**. . . .

Michael Rosenker, assistant concertmaster of the New York Philharmonic, is the new concertmaster and string coach for the Training Orchestra of the National Orchestral Association, succeeding **Louis Graeler,** now the concertmaster of the Japan Philharmonic in Tokyo. . . .

Anna Russell appears in a concert performance of "Hansel and Gretel" with Thomas Scherman's Little Orchestra in a children's concert on Dec. 17, also giving a lecture on "Operatic Do's and Dont's." . . . 'Cellist **Janos Starker** and Mrs. Starker left on Oct. 2 for a three months' tour of South Africa, Ireland, Britain, Spain, Japan, Korea and Hong Kong, but he returns for a U. S. tour beginning Jan. 15 . . . Soprano **Rita Streich** planed to Hawaii for two concerts in Honolulu on Nov. 20 and 22 after singing with the Chicago Lyric Opera as Susanna. . . .

In her recent tour of South America pianist **Ruth Slenczynska** gave five complete Chopin cycles in Rio de Janeiro, Buenos Aires, Sao Paulo, Montevideo and Lima, also appearing with the Orquestra National in Buenos Aires in Tchaikovsky's first Piano Concerto. . . .

Robert McFerrin, baritone, will sing his first Scarpia in this country with the Civic Opera Association of St. Louis early in April. In early November he appears with the Philadelphia Grand Opera as Amonasro in "Aida." . . .

The National Orchestral Ass'n. dedicated its Oct. 19 broadcast over WNYC, "Behind the Scenes in Music," to the UN and scheduled a first New York performance of Sparre Olsen's "Music for Orchestra (Norway), Chavez's "Sinfonia India" (Mexico) and William Mayer's Andante for Strings (U. S.), under the baton of **John Barnett**. . . .

The Opera Society of Washington, D. C., will give a double bill on Dec. 28, 29 and 30 consisting of Schönberg's "Erwartung" and **Igor Stravinsky's** "Le Rossignol," with Stravinsky himself conducting the latter opera on the 28th and the 30th. Other performances are to be led by Robert Craft. . . .

Benjamin Rayson, baritone, sang the role of Count Ankerstrom in "Un Ballo in Maschera," the opening production of the Shreveport Civic Opera Association.

Guido Salmaggi, General Director of the Brooklyn Opera Company, now playing at the Brooklyn Academy of Music, has been appointed Artistic Advisor to **George Barati** for the opera season to be presented by the Honolulu Symphony Orchestra. The season opens March 4, 1961, with Puccini's "Madama Butterfly," featuring Kuni Imai in the title role, conducted by Barati.

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NATIONAL SCENE

(Continued from page 33)

The Symphony, under Stokowski, opened its subscription series in mid-October. The initial concert included the Houston premiere of Boris Blacher's "Orchestral Fantasy." On a succeeding program Britten's Passacaglia from "Peter Grimes" also received its Houston premiere. "The Elizabethans," by John DeLacy Wooldridge, was given its U. S. premiere on Oct. 31. The last-named work is pleasingly suggestive of the era of England's "Golden Age" of Music.

Ezra Rachlin, assistant conductor of the Symphony, was the guest soloist in late October and gave a superb reading of Mozart's C minor Piano Concerto (K.491). Isaac Stern, the Symphony's second guest, was enthusiastically received in his performance of the Beethoven Violin Concerto and was given a standing ovation by the audience.

The Jewish Community Center Music Series opened with Fredell Lack, violinist, and Albert Hirsh, pianist, in a program of sonatas. Included were Beethoven's Sonata in F, op. 24, and Dohnanyi's Sonata in C sharp minor, op. 21. The highlight of the program was the performance of Prokofiev's Sonata in D, op. 94.

The Music Guild began its series in October with the Music Guild Quartet in a program of Vivaldi, Haydn and Brahms. Raphael Fliegel and Max Winder, violins, Michael Wilkomirski, viola, with guest artists Marion Davies Botter, 'celo, and Drusilla Huffmaster, piano, performed with their usual superior quality. The audience was delighted with their brilliant and skillful performance.

■ A new name in Houston's growing list of chamber music organizations is the Houston Friends of Music. The purpose of the Friends of Music is to bring internationally famous chamber groups to Houston. The first concert presented the Hungarian Quartet in glowing performances of Haydn and Beethoven and Bartok's Fifth Quartet.

Teresa Stratas, the young Canadian soprano, opened the Tuesday Musical Club Series in early October with a varied program presented under difficulties. Miss Stratas was slightly injured while on location in Canada for a motion picture but gave a creditable performance under these conditions. She was accompanied by Albert Hirsch, one of Houston's most active pianists.

The first concert of the J. S. Bach Society of Houston for this season was an all-Bach program of great variety. Fredell Lack was featured in the Sonata in A minor for Unaccompanied Violin. Also included were Cantatas Nos. 82 and 106. Klaus Speer, harpsichordist, performed the English Suite No. 3 in G minor.

Rice University's Quartet Series will again present the Lyric Art Quartet. The opening concert included Mozart's C major Quartet (K. 465), Beethoven's Quartet in C, op. 59, no. 3, and the Concert for Piano, Violin and String Quartet, op. 51, by Chausson. In the Chausson Concert, the Quartet (Fredell Lack and George Bennet, violins, Wayne Crouse, viola, and Marion Davies Bottler, 'cello) was joined by Albert Hirsh and Marcella Boffa.

■ The Branko Krsmanovich Chorus of Yugoslavia, conducted by Bogdan Babich, was presented by the Civic Music Association in mid-October. This amazing chorus was exceptional in all aspects of choral technique. Their extensive repertoire and wide range of choral styles is a tribute to the artistic stature of Mr. Babich and to the obvious enthusiasm which these young people bring to their music.

In November the Civic Music Association also introduced Birgit Nilsson to Houston. The ease and artistry of Miss Nilsson's singing revealed the basis for her past successes and promised additional fame in the future. FLOYD FUNK

Friends Of Philharmonic Seek Fund Of $250,000

The tenth season of fund-raising by the Friends of the New York Philharmonic Orchestra was opened on Oct. 24, with a goal of $250,000. Several hundred volunteer workers will be headed by Amyas Ames, general chairman of the Friends, with Mrs. Robert F. Wagner as honorary chairman; Mrs. Edward R. Wardwell, chairman of the Women's Division; and John Holbrook, chairman of the Men's Division.

NBC Opera Will Repeat "Fidelio"

The NBC Opera Company has announced that it will repeat its production of "Fidelio" on Feb. 5, 1961. As previously announced, the other productions this season will include: Dec. 25, "Amahl and the Night Visitors"; Jan. 1, world premiere of Leonard Kastle's "Deseret"; and March 26, "Boris Godunov." "Fidelio" was first given by the company on Nov. 8, 1959.

Gifts To N. Y. U.

■ Enoch Light, vice-president of the Grand Award Record Co., and former orchestra leader and violinist, has given a valuable violin by the 18th century Italian maker Carlo Antonio Testore to New York University. The instrument has been valued at at least $2500. He also donated a Nurnberger bow with the instrument, which will be kept by the University's department of music education for use in public performances by talented students.

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